DOCUMENT RESUME

ED 219 940 FL 013 079

TITLE	Cross Currents; Communication/Language/Cross-Cultural Skills, Volume VIII, Number 2.
INSTITUTION	Language Inst. of Japan, Odawara.
PUB DATE	81
NOTE	117p.
AVAILABLE FROM	The Language Institute of Japan, 4-14-1 Shiroyama, Odawara, 250, Japan ($6.00).
JOURNAL CIT	Cross Currents; v8 n2 1981
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Aural Learning; Business English; *Communicative Competence (Languages); Cultural Awareness; Cultural Differences; *English (Second Language); Listening Comprehension; Poetry; Postsecondary Education; Secondary Education; *Second Language Instruction; *Second Language Learning; Speech Communication; Technical Writing; Verbs; Videotape Recordings
IDENTIFIERS	Total Physical Response

ABSTRACT

The following articles on second language teaching techniques, English as a second language, and cross cultural communication are included: (1) "'Honne' and 'Tatemae': Tools for Developing Communicative Competence in a Second Language," by Gregory J. Thompson; (2) "Using Video-Taped Movies with Advanced ESOL Students," by Steven C. Linke; (3) "Teaching the English Verb System with Authentic Discourse," by Roberta G. Abraham; (4) "Oral Presentations in the ESP Classroom: Real World Simulation for Business/ESL Students," by Thomas M. Johnson; (5) "A New Look at Total Physical Response," by Dale T. Griffee; (6) "Incorporating Poetry in ESL Instruction," by Mary Ann Christison; (7) "The Scientific Manuscript: Overview and Guidelines for the ESP/ST Instructor," by John Christopher Maher; (8) "The Semi-Free Conversation Technique," by Linda Enga; and (9) "The Aurally-Based Lesson," by Harold Surguine. (EKN)

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Volume [illegible], Number 2, 1981

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Cross Currents
発行所　©LANGUAGE INSTITUTE OF JAPAN
発行人　渋沢雅英　〒250 神奈川県小田原市城山4-14-1 ☎(0465)23-1677
印刷所　グローバル・エンジニアズ 〒162 東京都新宿区矢来町152 近代ハイツ＃101

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Cross Currents
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Odawara, 250, Japan

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Summaries of the Articles

Honne and Tatemae: Tools for Developing Communicative Competence in a Second Language

Gregory J. Thompson

The author defines the Japanese concepts *honne* and *tatemae* in terms of a real-self/social-self dichotomy. How much one is able to reveal the real self in a given social situation is determined by the culture. This article shows that Japanese culture is basically socially-oriented *(tatemae)*, while American culture encourages expression of the real self *(honne)*. It suggests that a *honne-tatemae* analysis of situations can serve as a diagnostic tool for understanding why many misunderstandings occur.

Using Video-taped Movies With Advanced ESOL Students

Steven C. Linke

This article deals with how to use a video-taped movie with advanced ESOL students to improve listening, speaking, reading, and writing. It also focuses on how to approach cross-cultural topics through both discussions and writing exercises. The text gives many examples of exercises taken from the movie *The Graduate*, used by Linke in his work with advanced ESOL students.

Teaching the English Verb System with Authentic Discourse

Roberta G. Abraham

The sentence-level approach taken in most ESL grammar textbooks to teach the verb system of English is inadequate because it does not show how various verb forms work together in connected passages. To supplement sentence-level grammar, the use of authentic discourse ("chunks" of real language used for real communicative purposes) which is typical of the type of English that students will need after they leave the ESL classroom is proposed. Suggestions for finding and using appropriate passages are given, and the use of authentic discourse to teach two verb forms, present perfect and past perfect, is illustrated.

Oral Presentations in the ESP Classroom: Real World Simulation for Business/ESL Students

Thomas M. Johnson

The ability to effectively articulate ideas before an audience of peers, of superiors, or of customers is an important skill to be learned by ESL/business students. ESL instructors should actively help their students prepare their first oral briefs, including analyzing objectives, appropriate language, level of detail, and layout of visual aids. Student presenters should choose a real world topic they are likely to discuss with English-speakers in the future. Active audience participation should be encouraged. Evaluation of the student's performance in this important business situation should be based upon the student's initial objectives.

A New Look at Total Physical Response

Dale T. Griffee

In this paper, the author first describes the concept of Total Physical Response, a teaching technique in which the teacher, using the command form of the verb, tells the student in the second language to do an action while demonstrating the action at the same time. After relating some of his personal experiences and frustrations with traditional TPR, he introduces a new way to use this method through mini-dramas. He includes an actual plan and mini-drama that illustrates his method.

Incorporating Poetry in ESL Instruction

Mary Ann Christison

There are many reasons for incorporating poetry in the ESL classroom. It serves as an excellent stimulus to improve reading skills, develop vocabulary and nurture a love of words and sounds in adults and children alike. This paper represents criteria for the selection of poetry and offers guidelines for its implementation in the language class. The final section focuses on getting language learners to write their own poetry as a stimulus for creative expression. Suggestions for activities and examples of poetry are also given.

The Scientific Manuscript: Overview and Guidelines for the ESP/ST Instructor

John Christopher Maher

Much research has been conducted on the teaching of reading skills for science students, but there remains an enormous lack of materials on the teaching of scientific writing, particularly at the advanced levels. This paper reviews the present state of scientific English language publications, in particular, medical science periodicals published in Japan. It also suggests ways in which the English instructor can assist an author both on the primary level of construction–structure, grammar, lexis–and on the secondary level of actual manuscript presentation–diagrams, abstracts, etc.

The Semi-Free Conversation Technique

Linda Enga

This article describes a technique which has proven to be successful in making discussion periods more profitable for the students. By giving a limited amount of error correction and by reviewing difficult vocabulary, the students can not only increase their vocabulary, but also learn how to use the new vocabulary items correctly.

The Aurally-Based Lesson

Harold Surguine

This article describes a technique developed to deal with problems in listening comprehension, while at the same time addressing grammar and logic. The aurally-based secure approach takes students in easy stages from listening to unrehearsed tapes of native speakers to creating their own dialogues and role plays.

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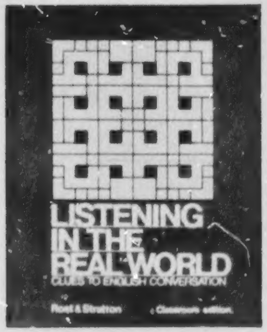

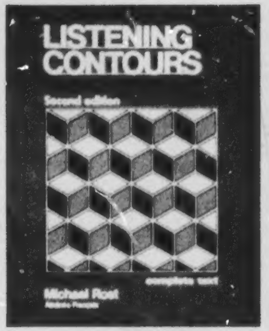

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Honne and *Tatemae*: Tools for Developing Communicative Competence in a Second Language

Gregory J. Thompson*

Introduction

Learning a second language entails a great deal more than simply mastering linguistic form. In addition, the learner must attend to paralinguistics and culture-specific behavior patterns. Only after having mastered the cultural as well as linguistic form of the target language can the learner be said to have attained communicative competence (Hymes, 1972; see also Paulston, 1974; Jacobson, 1976). The purposes of this paper are first to define the Japanese concepts *honne* and *tatemae* in a sociolinguistic context. Second, drawing from the literature, I will show that Japanese culture demands a *tatemae*-oriented communication style, while American culture encourages expression of the *honne*. Finally, with the support of anecdotes, I will show that *honne-tatemae* analysis of social situations can serve as a useful tool for diagnosing misunderstandings, thus helping the learner to establish communicative competence in the second language.

Honne and *Tatemae*

Suppose you are invited to your boss's house for dinner and find that the main course is a food you have despised since childhood. In order not to offend the host or hostess, you might eat it even though you did not like it. At the end of the meal when asked if you enjoyed it, how would you respond? If you say that you did not care for it, you would be revealing your *honne* or true inner feelings. If, on the other hand, you say that it was very delicious, you would be speaking your *tatemae* or social self.

---

*Gregory J. Thompson received an M.A. in ESL from the University of Hawaii, where he was also a participant at the East-West Center. He has taught in Nepal, Japan, American Samoa, and Hawaii. He is currently a lecturer in English education at Yamaguchi University in Japan.

The word *honne* can be divided into *hon* ("main" or "most important") and *ne* ("root"). One's *honne* is the basic self. Verbal expression of the *honne* would consist of utterances which reflect one's real feelings or desires. *Honne* expressions could range from simple declarations of likes and dislikes to profane utterances. Actions, such as patting one on the back or acts of violence, could also be considered *honne* expressions if they are a reflection of the real self. Consider the businessman who has come to the office without eating breakfast. At noon he says to his secretary:

> I'm hungry. I think I'll have a ham sandwich.

Suppose now that this same person has just moved into a new neighborhood, and he is visiting his next-door neighbors for the first time. Toward lunch time he becomes hungry and starts to daydream about a ham sandwich. Surely, verbally expressing his *honne* under the circumstances would not be in order. On the contrary, he might possibly make an excuse to leave:

> Well, I guess I'd better be going now. I have lots of packing to do.

Here he would be speaking his *tatemae*. *Tatemae* is a manifestation of one's social self determined by one's morals or culture. Certainly, in American culture it would be considered wrong (or at least impolite) to bring up the subject of food when visiting someone's house for the first time. The *honne*, then, is suppressed by the social self and is masked by a *tatemae* utterance. The roots *tate* and *mae* (literally "to build in front of") form a Japanese compound meaning "fundamental principle." A fundamental principle in any society is the development of social restraint.

Lebra (1976: 136) defines *honne* as "one's natural, real, or inner wishes and proclivities, whereas *tatemae* refers to the standard, principle, or rule by which one is bound at least outwardly." As standards and rules differ across cultures, so does *honne* and *tatemae* behavior. Expressing one's *honne* could be defined in American culture as speaking one's mind or "telling it like it is." Speaking one's *tatemae*, on the other hand, could be interpreted as "being diplomatic," "beating around the bush," or "being superficial." In Japan, however, one who verbally expresses his *honne* might be considered loud and inconsiderate. The *tatemae* personality, on the contrary, would appear polite and "well-brought-up." Conceivably, then, if *honne* and *tatemae* behavior is not considered in the second language learning situation, misunderstanding and misrepresentation might well result. In the following sections I will present evidence which shows that Japanese are basically *tatemae*-oriented, while Americans favor the *honne* ideal.

A *Tatemae*-Oriented Society

The Japanese are a people who have institutionalized the notion of shame (Hearn, 1904). It is no wonder, then, that humbling oneself and praising others have become virtues in Japanese society. Similarly, the language has evolved to accomodate these virtues in what is called *keigo* (polite language) and *kenjogo* (humble language). Both registers contain many formulaic expressions applicable to specific situations. Goldstein and Tamura (1975: 65) confirm that these expressions, which allow little variation by the speaker, are used extensively. Consider the guest's response to a meal just eaten:

> *Gochisosama deshita.*
> That was a delicious meal.

The host or hostess, in humble language, would probably reply:

> *Osomatsu deshita.*
> No. It was terrible.

In most cases, Japanese (or anyone for that matter) would not invite a guest for dinner if they were consciously aware that the food was bad. Because the speaker is not expressing true inner feelings, the response can be considered a *tatemae* expression. These ritual phrases in Japanese are similar in usage to the English, "How are you? Fine," where patterned usage has become so routine that meaning has become obscured in a *tatemae*-type utterance. In Japanese, however, the number of routine patterns is much more extensive than in English. Americans, in addition to using formulaic expressions, often supplement ritual responses with personal remarks specific to the situation (Goldstein, Tamura, 1975: 70). In the after-dinner situation, then, the American host or hostess might say:

> Thank you. I'm glad you liked it.

Or if tactfully done, the host or hostess could agree with the guest without sacrificing humility:

> Thank you. I rather enjoyed it myself.

The American responses reveal more *honne* than the Japanese responses.

Ueda (1974: 187–88) suggests that in Japanese lying is an acceptable way of refusing an invitation. On one occasion I refused an invitation to go drinking with a lie:

> *Chotto, yoji ga aru n desu ga . . .*
> I have other plans.

Under normal circumstances this utterance might have sufficed, but on this occasion I met the same person a few minutes later in a coffee shop. Obviously, I did not have other plans. Interestingly, he nodded and showed no sign of anger. Our relationship continued as though the incident had not occurred. Recalling the situation, I wonder if I had lied at all. I believe that what I had said was understood by my friend as *tatemae.* Via *tatemae* he was able to interpret my *honne*, i.e., I really did not want to go drinking that night. I think an American in that situation would have assumed that my excuse was *honne* and would have perhaps been angry if he had discovered I had not been busy after all.

In Barnlund's study of Japanese and American attitudes towards verbal self-disclosure (1975: 78–90) the Japanese subjects overwhelmingly showed less tendency to reveal themselves to strangers, their mothers, their fathers, friends of either sex, or to untrusted persons than did their American counterparts. The study results support the notion that Japanese culture demands *tatemae* behavior in expression opinions and feelings. Nonverbal behavior in Japanese culture also exhibits largely *tatemae* characteristics. Listening to Japanese speak on the telephone reveals not only a polite-humble vocabulary but also gives the impression that they are stumbling over words. Affected breathing, a higher-than-normally-pitched voice and intervals of contrived hesitation all add to the impression of a *tatemae* personality. An American seeing this behavior for the first time might consider it as superficial or "phony," but to Japanese it is a sign of humility and respect.

In Japan, silence also can be considered *tatemae* behavior in many instances. One day while riding a crowded Tokyo subway, I noticed a man being shoved off the train by a drunken man behind him trying to get off.[1] I saw that the man was angry, but rather than express it full-blown, he regained his composure and silently stepped back onto the train. This is not an isolated incident, for it is not uncommon to see Japanese "turning the other cheek" in silence if they are publicly reproached. In contrast, I have yet to see a New Yorker who unless physically threatened would not fight to "get in the last word." Where Americans need to express the *honne* in many instances, Japanese cover it up with *tatemae* for the sake of maintaining harmony. The "art" of silence in Japan can be traced back to Zen Buddhism which "idealized the vulgarity of verbalization" (Kunihiro, 1973: 101).

Japanese place less emphasis on expressing the *honne* through verbal means than an American would. This is not to say, however, that they do not express it at all. ***I-shin-den-shin*** or "passing feelings from heart to heart" is an intuitive type of communication which Lebra (1976: 115) describes as "semi-telepathic." Steering away from the mystical connotation, Kunihiro (1976: 271) implies that

---

[1] **The rules for politeness and humility do not appear to apply to people under the influence of alcohol. Perhaps this is an outlet for the suppressed *honne*.**

i-shin-den-shin is the ability of the Japanese to predict each other's feelings because of the similarity of their experience and ethic homogeneity. It is not surprising, they say, for a housewife to sense accurately that her husband wants to drink a cup of tea.

Haragei (literally "the art of the belly") like *i-shin-den-shin* is a Japanese method of mind reading. Kunihiro (1973: 103–4) describes it as a communication pattern that exists among members of the same group. Politicians and businessmen use *haragei* to communicate strategies. For instance, colleagues may go drinking together. As they talk about the weather or golf, they are able to ascertain each other's feelings about a particular matter by extracting a "feeling" from the conversation. Matsumoto (1978) defines *haragei* as communicating *honne* through *tatemae* behavior. He gives the example of a wife saying to her husband:

> You can flirt with other women, but don't let me know.

Actually, according to Matsumoto, the wife is saying:

> Don't flirt with other women; but if you do, don't tell me because the truth always hurts even though I want to know anyway.

And the husband gets the message.

The *Honne* Ideal

I do not wish to imply that Americans, unlike their Japanese counterparts, are in any way closer to a real communicative exchange than any other ethnic group or culture. Indeed, Laing (1967: 23) suggests that it may not even be possible for persons to "be themselves" with other persons since interpretation of other's behavior is influenced by one's own experience. I do not, then, support the stereotype that Americans tend to be honest in their relationships and that this is reflected in an "open" culture. This is a simplistic view and perhaps not even true. A Japanese friend of mine once commented that Americans come on strong from the first meeting, almost forcing a commitment toward a relationship, then when they are then assured of the commitment, they back off and are unwilling to reveal themselves further.

Whether this is true or not is irrelevant, but the comment does show that one's own experience does affect the interpretation of another's behavior.

For Americans, then, the *honne* ideal is nothing more than one's desire to express, primarily verbally, what one perceives as one's real self, whether this is understood as such by others or not. The importance attached to language confirms this. Robert Hutchins, former president of the University of Chicago once said:

> The goal toward which Western society moves is the civilization of the dialogue. The spirit of Western civilization is the spirit of inquiry. Its dominant element is the Logos. Nothing is to remain undiscussed. Everybody is to speak his mind. (Kunihiro, 1976: 271)

In the United States the First Amendment encourages verbalization. Given the plethora of subcultures and their respective communication styles that interact within the American culture, the spoken word has proved to be a very effective, if not the only, means of communication. Recently, many Americans have become concerned, or even obsessed, with the need to express their true selves through language and to perfect the art of verbalizing the *honne*, as seen in the Human Potential Movement and other programs encouraging free self-expression.

Lang and Jakubowski (1976: 7–11) say that the dominant American culture calls for responsible assertive behavior. They define this as standing up for one's rights, expressing thoughts and feelings directly and honestly in appropriate ways which do not violate the rights of others. Verbal behavior is characterized by statements of want, honest statements of feelings, objective words, and direct statements which "say what you mean." Some of the nonverbal components include a firm, well-modulated voice, direct eye contact, and an erect posture. In Japan this would no doubt be considered aggressive behavior.

I do not wish to imply that Americans do not rely on *tatemae* behavior. Consideration for others often demands white lies. For example, if one receives a gift he does not like from a friend, he would have little reason to express his true feeling, lest he risk losing the friend. Courtship between the sexes also displays *tatemae* behavior. This is clearly evident in the motion picture *John and Mary* where Dustin Hoffman and Mia Farrow humorously illustrate the verbal rituals that sometimes occur in encounters between men and women. The characters speak to each other in fluent *tatemae*, while the *honne* subtitles appear on the screen for the viewers. Ultimately, through *haragei*, the two young people are able to consumate their relationship.

Implications for Second Language Learning

In summary, Japanese culture discourages individuals from directly expressing the *honne* verbally. The Japanese, therefore, tend to communicate on a *tatemae* level: verbally through *keigo* and *kenjogo*, nonverbally with silence and gestures, and extra-verbally with *i-shin-den-shin* and *haragei*. Due to the homogeneous nature of Japanese society, the *honne* is understood by way of *tatemae*. Americans, in contrast, depend largely on language to express themselves because of the cultural diversity among them. Although *tatemae* behavior is not absent from the culture, society generally encourages assertive behavior and (what is thought to be) honest, sincere expression of the *honne*.

Given the difference in communication styles between Japanese and Americans, it seems obvious what might happen in cross-cultural encounters. Japanese who have not adapted their speaking style would come across as weak, apologetic, nonassertive individuals. Americans speaking Japanese would appear boisterous and vulgar. In either case, the individuals involved would not necessarily be representing their true personalities. In order to do so, *honne* and *tatemae* behavior would have to be adjusted accordingly. Kunihiro (1976: 275) implies that *honne* and *tatemae* can be adjusted to such an extent as to change one's identity:

> Even I, as a pure Japanese, have a strong sensation that I am another man when I give a speech in English. I feel like Dr. Jekyll and Mr. Hyde, as if somehow I have put on a disguise.

In my opinion, attaining communicative competence in a second language does not require one to put on a disguise, but rather to extend one's limitations. Bilingualism results in a broader perception, not a split personality. Adjusting *honne* and *tatemae* entails flexing one's behavior back and forth between two different perspectives of the same reality.

Kunihiro (1973: 98) cites an example of a Japanese man who had spent a number of years studying in the United States. When he finally returned to Japan to work for a company, he met a lot of criticism for speaking out of place. Clearly the man had failed to readjust his *honne* and *tatemae* behavior to acceptable levels within his own culture. The following anecdotes taken from my experience illustrate what cross-cultural problems arise when one fails to adjust *honne* and *tatemae* behavior in a second language situation.

Anecdote #1

I was invited to lunch by a Japanese architect about 20 years my senior. I had helped his son get into an American university so be wanted to show his appreciation. The conversation during the meal was in Japanese, but little more than small talk. After the meal, he presented a gift to me. After a little hesitation, I accepted it and expressed my thanks. Had I stopped at that point, perhaps everything would have ended smoothly, but he had given me so much that I felt embarrassed. Somehow I felt that saying "thank you" was just not enough. Speaking from my heart (*honne*), I went on to say that the words I had spoken did not seem to be enough. Immediately the mood of the conversation changed and his face became red with embarrassment.

Recalling the incident, I understand now that our relationship did not call for my revealing my *honne* to him. He had taken me to lunch because I had done him a favor, and he wanted to repay me. Under the circumstances, my "thank you" alone would have sufficed.

Anecdote #2

I remember proposing to my Japanese wife with the words:

Boku to kekkon shitai?
Do you want to marry me?

She looked at me strangely and asked what I had said. I repeated it again in English. A few years later while reminiscing about that particular event, my wife recalled that she had been angry with the way I had phrased the proposal, using the *shitai* (want) form. She said it sounded as though I was quite proud, trying to prod her *honne* before revealing my own. I concluded from this experience that it is impolite to put someone in a position where he or she is expected to reveal the *honne*. If one's *honne* is to be verbally expressed at all, it should be done so willingly.

Anecdote #3

A visiting professor from a prominent Japanese university gave a lecture at the University of Hawaii on Japanese trade practices. Not only did he have a good command of the subject, but he also was quite competent in English. Ironically, at the beginning of his lecture he humbly apologized for his "crude" English. I interpreted this as *tatemae* behavior. He knew his English was not poor, yet he apologized for it. As far as I was concerned, from that point on he had lost credibility vis-a-vis the audience. How could one trust the sincerity of his succeeding remarks? Although his job was to persuade Americans to look at the Japanese side of the trade story, I somehow felt he was unsuccessful.

Anecdote #4

There are a number of Japanese participants at the East-West Center in Honolulu. On one particular occasion, the president of the Japanese Participants' Association invited me, and some other Americans, to go to a party. Since he addressed me in English, I immediately responded with, "What shall I bring?" to which he replied, "Nothing." When I arrived at the party, I noticed that I was one of the few guests who had not brought something to eat or drink. Analyzing the situation, I realized what had happened. The question "What shall I bring?" is rarely, if ever, asked in Japanese since it is expected that the guest will always bring something. If it were asked, however, the host, unable to give a straight *honne* reply, would invariably say, "Nothing" (*tatemae*). The guest, understanding the answer as *tatemae*, would bring something anyway.

Conclusion

I could present many more anecdotes to illustrate how ignorance of the *honne-tatemae* behavior of the target language can lead to misunderstanding. It should be obvious, however, that more than linguistics operates in second language encounters. My experience has shown that a careful analysis of events where intercultural misunderstanding has occurred will invariably reveal problems with *honne-tatemae* adjustment. I suggest that analysis in *honne-tatemae* terms can serve as a simple diagnostic tool for helping one to gain insight into all varieties of cross-cultural misunderstandings.

Extensive study of *honne-tatemae* behavior could result in establishment of rules for communication in a given situation. These rules could take into account the social factors of age, sex, and social status. If they are incorporated into an ESL or JSL syllabus, I feel they would serve as useful tools for developing communicative competence in the second language.

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Using Video-Taped Movies With Advanced ESOL Students

Steven C. Linke*

Advanced ESOL students having comprehensive vocabularies and a good command of grammar can still be deficient in their listening skills. Finding suitable listening materials to use with them can be difficult. Commercially prepared materials may be lacking in natural speech and limited to isolated and contrived situations with focus on only certain grammatical points or structures. They tend not to deal with such areas as notions and functions and connected discourse. In the case of audio cassettes, an important aspect of communication, body language, is totally absent. Such materials are thus inadequate in developing a fuller range of listening strategies. A readily available and richly potential alternative is a full length (60–120 min.) commercial video-taped movie.

Movies provide not only realistic and meaningful situations but also are a source of natural and contextual speech. A carefully chosen film contains contemporary vocabulary and idiomatic expressions as well as countless topics for cross-cultural discussions or writing exercises. Used properly, they are a medium for improving listening comprehension and listening skill areas such as the use of contextual clues, inference, implication and nuance. Movies additionally provide visual models for the body language appro-

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priate to the aural message and thus the overall communication involved.

Video-taped movies expose the students to naturally spoken language in realistically simulated contexts. They are much more dynamic than most prepared listening materials and are conducive to promoting cross-cultural discussion and understanding. Using video-taped movies with advanced students allows the teacher to focus not only on listening but also speaking, reading, writing, body language, and cross-cultural topics.

In my advanced ESOL classes here at LIOJ, I have been using a 106 minute video-taped movie – *The Graduate*. It is fairly contemporary, familiar to most students (most of whom have seen it with subtitles), humorous, and representative culturally, of many Western, especially American, social structures and mores. The language used in it is natural, containing speech reductions and idiomatic expressions, as does everyday spoken English. It also has a high interest level and is artistically meritorious.

It can easily be divided into ten to fifteen lessons, depending upon the length of the course. Each lesson lasts about one hour and covers about four to ten minutes of actual film footage. Editing can be done at the discretion of the teacher (e.g., scenes with no dialogue can be omitted if listening is the primary focus).

With such a movie, the teacher has at his or her disposal a cornucopia of material to work with in all four language skill areas: listening, speaking, reading, and writing.

Listening and Speaking

A movie provides an excellent opportunity for students to improve their listening comprehension. For example, reduced speech, often a major obstacle, can be isolated by cloze exercises using partial transcripts. Or students can work individually at first and then collectively as a class writing a complete transcript of a scene of sub-scene. A discussion could follow regarding speech reductions or omissions common to American or British English depending upon the movie used. For example:*

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* All examples used herein are taken from *The Graduate*.

Reduction
Mrs. Robinson: "*Whaduhya wanna* drink?" = *What do you want to* drink?

Omission
Mrs. Robinson: "*Ya wanna geddit* now? = *Do you want to get it* now?

Or the tape can be played once, and then the students can answer prepared written questions. For example:

"Whaduhya wanna drink?" means:
1. What did you want to drink?
2. What do you want to drink?
3. What won't you drink?

Or, alternatively, the reductions can be spoken by the teacher along with the answers, the students choosing the correct answers orally.[1]

Listening strategies can also be focussed upon. Students tend to listen for every word. When they miss a word or phrase they become flustered and stop listening, and so they miss the meaning of the dialogue. To get students to listen for ideas and not individual words is difficult but crucial. This can be facilitated by focussing upon context and whatever actual words they do hear. For example, in the scene where Mr. Robinson goes to Ben's boarding house in Berkeley and delivers a fairly long and emotional monologue about the problems that Ben's affair has caused, students can become lost listening for every word because the monologue contains few pauses. They often give up and thus miss the message – that Mr. and Mrs. Robinson are getting a divorce because of the affair and that Ben is not to see Elaine again.

To facilitate listening for ideas, I have the students watch this scene once – only once. I then ask them to repeat words or phrases they heard and write them, in the order they occur, on the board. From this I usually get a list of the main ideas in the scene.

---

[1] Students should not be required or expected to orally reproduce such speech reductions perfectly as this is an unrealistic expectation for non-native speakers. But students should be encouraged to comprehend reduced speech because it is so common to everyday English usage.

An example of such a list is (taken from the boarding house scene just mentioned):

why you did it
consequences
getting divorced soon
between Mrs. Robinson and me . . . nothing
don't love . . . wife
love your daughter
Elaine . . . out of your mind
you are scum

From this list I ask the students to make sentences, orally or in writing, regarding what they think is the message being communicated. This is essentially a synopsis of the scene. The scene is then played again so the students can check the accuracy of their sentences as they pick up more and more of the dialogue.

Reading and Writing

In line with this type of activity is a reading exercise using one of three types of synopses. A scene is played once, and then the students are given a written synopsis of four to seven scrambled sentences, the number of sentences depending upon the scene's length and complexity. The following is taken from the graduation party at the beginning of the movie:

1. All in all, he looks very unhappy at the party.
2. His parents, who are rich, are delighted to see him, so they hold a graduation party.
3. In scene one, Ben has just graduated from the university and is returning to his hometown.
4. Many people attend the party and congratulate him.
5. Though Ben is very talented, he appears to have made no friends at the university, nor does he have any definite plans for the future.

The students are told to reorder the sentences to form a logical synopsis. A discussion can follow about the synopsis, how it is constructed grammatically, and how the events and ideas in the scene are organized concisely.

This helps the students focus on the logical ordering of the content and helps them develop their ability to recognize and use appropriate grammatical forms which summarize a fairly large number of facts, e.g., logical connectors and prior sentence references. After doing this in written form, the students can then be asked to restate this synopsis, orally, in their own words. Repeating the written synopsis verbatim is unacceptable. An oral summary focusses on the skills of alternate expression, paraphrase, and the use of logical connectors appropriate to oral language, which can be less formal than written language.

This oral synopsis can be done by a volunteer or from student to student, each one stating the next logical sentence. Or the teacher can randomly choose students, so they don't have time to plan out and memorize their sentences. This forces the students to think on their feet. (A novel way of doing this is to have the students throw a pencil case to the next speaker instead of having the teacher select the speaker. This choice of style depends to a large extent upon the spontaneity of the class).

Of the other two types of synopses, one focusses on content only, the other on grammatical forms. The first helps the students to reconstruct the who, what, where, when, why, and how of the scene in correct sequence. The second stresses how to logically and smoothly connect events and ideas in writing.

Examples of these two types of synopses are:

1. *Content*

In scene three, Mrs. Robinson and Ben (go into her house). She invites him to have (a drink) but at first he (refuses) as he has (things on his mind). She, however, (orders him) to have a drink and (turns on) the music. Then she tells Ben that her (husband will be home) quite late and asks him if he realizes she is (an alcoholic). Ben gets the idea that (Mrs. Robinson is trying to seduce him). When they go upstairs (to see Elaine's) portrait, Mrs. Robinson asks Ben to (unzip her dress) because she (wants to go to bed). At this point, Ben (tries to go home).

2. *Grammatical Forms*

(In scene three,) Mrs. Robinson and Ben go into her house. She (invites) him to have a drink (but at first) he refuses (as) he has things on his mind. She, (however), orders him to have a drink (and) turns on the music. (Then) she tells Ben (that) her husband

> will be home quite late (and) asks him (if) he realizes she is an alcoholic. Ben (gets) the idea that Mrs. Robinson is trying to seduce him. (When) they go upstairs to see Elaine's portrait, Mrs. Robinson asks Ben to unzip her dress (because) she wants to go to bed. (At this point,) Ben tries to go home.

Using any of these three types of synopses, the teacher can then play a scene once and give the students five minutes at maximum to write a complete synopsis. The time limit is important in encouraging the students to think only in English. Given a longer time, the students may tend to think in their own language and then translate into English.

There is also another type of written exercise which can be used for those scenes having no dialogue, e.g., when Ben is drifting in the pool and going back and forth between his room at home and the hotel room with Mrs. Robinson. The students are told to watch the scene and to try to imagine Ben's thoughts or feelings. Immediately after the scene, have the students write out Ben's thoughts/feelings from the first person singular, i.e. "I feel . . .," as if they were Ben. Have them write continuously from five to seven minutes without lifting their pens from their papers. Don't permit them to stop and think.

In my opinion, this continuous writing encourages the students to think in English instead of translating from one language to another. Then I have the students exchange papers randomly (they don't sign their papers) and read them. A discussion can then follow about how they imagined they would feel if they were Ben. This discussion can often point out cultural differences and similarities. I then tell how I would feel if I were Ben. If my feelings were quite different from the class, I then prompt a discussion along these lines. It is a very interesting exercise in terms of cross-cultural exchange.

Body Language

An area frequently ignored in dealing with ESOL students is body language. Body language differs greatly from culture to culture and yet is an integral and primary source of communication. A movie provides an excellent chance to watch and discuss body language in context.

Students whose grammatical English is quite good often lack a certain degree of communicative ability due to inappropriate or non-existent body language. Thus their English can appear lifeless or text-bookish.

A movie lets the students see the body language as it is actually used – not demonstrated out of context in a contrived classroom-only situation. This is also fertile ground for cross-cultural discussions as to how different cultures use body language to influence communication.

To focus on this I have experimented with three different techniques. One is to watch a scene without the soundtrack. Before playing the scene I give the students one cue card each having one line monologues from various parts of the scene. They are told to watch the silent scene and to try to imagine when their line is being spoken. All the chosen lines are spoken in connection with some overt bodily gesture. For example, Mr. Robinson sees Ben after the graduation party when they are in the Robinson's house and says "Hey, congratulations!" as he smiles warmly and extends his arm to shake hands with Ben. Or, when Mr. Robinson goes to Ben's boarding house room, he screams "You are a degenerate!" as he points his finger at Ben and contorts his face in anger and disgust.

We then watch the same scene a second time without the soundtrack. Now the students are instructed to say "stop" when they think their line is being spoken. The tape is stopped, rewound a few units, and then played with the soundtrack to check their responses. This is repeated until all the lines have been correctly identified. A discussion can follow pointing out the relationship involved between body language, the message, and the cultural context.

The second technique is to again play a scene without the soundtrack. Then have pairs of students write a short ten-line dialogue, each student taking the role of one character in the scene. Finally, two students are asked to volunteer to role play their dialogue in front of the class using or even exaggerating the body language they feel is appropriate to the dialogue. The other students and the teacher can then comment, discuss, or critique their performance. These theatrics usually are quite enjoyable and lively as well as valuable in terms of experiential learning.

Third, is to play only an audio cassette copy of the sound-track for a scene, instructing each student to listen for one line as in the first technique. After listening once, the students are then asked to act out their line using appropriate body language. Then the video cassette is viewed with the soundtrack on so the students can compare and contrast their use of body language with that of the native speakers acting in context.

Cross-Cultural Discussions

Questions often arise concerning slang, idioms, and cultural differences. They can be dealt with on the spot or deferred until later. However, the teacher can pose specific questions for the students to discuss at points in the movie he or she feels are relevant cross-culturally. This can lead to discussion or to writing exercises in which the students write two or three paragraphs in class. Again in-class writing encourages the students to think on their feet in English. The writing can also be assigned as homework to give the students more time to organize the paper in terms of depth and clarity of ideas and expressions.

Examples of such teacher-posed questions are:

> Do you think alcoholism is a problem in American society? If so, why? How about in your society?
>
> Ben is worried about his future. Do high school or college graduates in your country share this same worry with Ben? Explain.
>
> If you were Ben, would you have gotten involved in such an affair with an older person? Why?
>
> Do people in your culture talk so openly and frankly about sex as the people in the movie do?
>
> Mrs. Robinson said she is neurotic. Do you think this neurosis is induced by the cultural setting she is in or is it possible in any culture, especially yours?
>
> There appears to be a generation gap between Ben and Elaine and their parents. Is this also true of people of these ages in your culture?

Conclusion

The techniques illustrated above require a substantial amount of preparation by the teacher, e.g., editing segments and writing out transcripts and clozes, but offer the teacher a degree of flexibility and opportunity for creativity not found in most listening materials. Most importantly, they provide the students with natural language in a realistic and culturally meaningful context.

Video-taped movies thus provide the teacher with a language source that is suitable for focussing on not only listening but also any or all of the other three basic language skills – speaking, reading, and writing.

This paper is meant to only illustrate some possible uses of a video-taped movie and the potential movies have for use with advanced students. The reader is encouraged to take this as a starting point for working with movies and to develop his or her own methods.

* * * * *

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Teaching the English Verb System with Authentic Discourse

*Roberta G. Abraham**

Rationale

As most ESL teachers would agree, the English verb system is one of the most difficult of all grammatical concepts to teach. One can think of a number of reasons which might account for the problems students have with verbs, the complexity of the system and the differences between English and the native languages of most of our students coming immediately to mind. However, I believe that one difficulty not often considered lies in the pedagogical approach we teachers have typically taken in teaching the verb system. Therefore, I am here proposing and illustrating an alternative approach, or more properly, an approach which supplements the one usually followed in ESL classrooms.

Most grammar textbooks present a verb tense or aspect by showing how the tense is formed, stating the principles which govern its use, illustrating its use in sentences (especially with appropriate adverbials), and then asking students to practice it at the sentence level, often in contrast with other tenses. It is my contention that this sentence-level approach is inadequate. The pattern of English verbs is not solely determined by what appears in a sentence; sometimes a time frame is established at the beginning of a paragraph (or in the case of spoken language,

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at the beginning of a monologue or dialogue), and all the verbs in that "chunk" of language must work together within that frame. Additionally, there are rhetorical patterns that are realized in part by a particular sequence of verb tenses. Here again the tenses which are chosen depend on a structure larger than the sentence. I think that most ESL teachers have seen student writing in which all of the sentences are perfectly formed but which does not "hang together" as a passage. Very often such failure can be attributed to verb tense problems. Students who either are not aware of the principles of verb tense usage which operate in connected prose or have not learned how to apply those principles are unable to produce really native-sounding prose, no matter how well they can match adverbs with verb tense at the sentence level.

What can we do to remedy this situation, to take our students beyond the sentence? Somehow we need to demonstrate the larger patterns and teach students to use them. To accomplish this task, I am proposing the use of "authentic discourse" as a supplement to the traditional grammar book. (The term "authentic discourse" is used here much as Keith Morrow (1977: 13) uses the term "authentic text," that is, a "stretch" of language that is used "by a real speaker or writer for a real audience and designed to convey a real message of some sort." While authentic discourse can be either oral or written, the discussion which follows is limited to written samples. Oral texts can, of course, also be used to illustrate the larger patterns of English.)

This idea is certainly not a new one. The use of "natural texts" in general second language teaching has been suggested by Stevick (1967) and Crymes (1978), and authentic texts play an important role in many courses in English for Specific Purposes, where they are often used to illustrate rhetorical principles. What I will demonstrate here is simply a way to extend the use of authentic discourse to an area where it is not customarily employed.

To be sure, a few grammar books (e.g., Rutherford, 1975, and Praninskas, 1975) provide paragraph-length passages which are designed to show students how various verb forms are used in connected discourse. Such examples are helpful, especially when they represent samples of authentic language and are not merely paragraphs concocted for the occasion, which, although they provide numerous instances of the structure under consideration, sound quite artificial. However, most textbooks do not illustrate verbs in a context beyond the length of a sentence, and even the ones which do take this step do not exploit the use of discourse sufficiently. Thus, it becomes the teacher's responsibility to provide samples of authentic text which will show how the structure under study is used in connected passages.

Collecting Materials

But how do you go about finding such examples? Unfortunately, when you need them for the next day's class, they seem to be annoyingly elusive. Using authentic discourse requires some thought and planning ahead of time. First of all, you need to adjust your everyday reading habits in order to attend to form as well as content. Most people, even ESL teachers, do not ordinarily think much about grammatical patterns when they are reading newspapers, magazines, or non-ESL textbooks. However, it is not difficult to acquire the habit of noting *how* ideas are expressed as well as *what* is said in all types of discourse, particularly if you focus on a few structures at a time. With a little practice, you will begin to be conscious of interesting verb sequences in nearly everything you read.

Next, you should look for passages which illuminate the use of the structure under consideration. To add to the information provided by the grammar text, the examples of authentic discourse that you choose should demonstrate typical uses of the structure in context. (Just what "typical" is may not be immediately obvious; you need to look at a number of examples taken from the types of material the students will be required to read and induce this for yourself. An example of a typical pattern "discovered" by such a method is discussed below.)

Finally, you should set up a file so that as you find passages which illustrate various structures you can store them for easy retrieval later. With examples of a pattern which have been collected over a period of time from a number of sources, it is easy to put together a lesson that is appropriate for a particular group of students. In choosing passages to use in your classroom, you should consider the following:

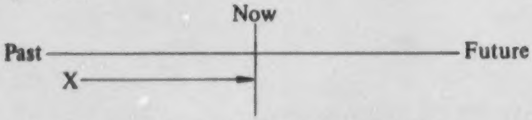
1. *The interests of your students.* One advantage in using authentic discourse is that you can provide material which students will enjoy reading.

2. *The goals of the students.* As mentioned above, the examples chosen should be representative of the type of material the students will have to read in the future.

3. *The level of the students' proficiency in English.* Obviously, there is little value in presenting a passage which is so difficult for the students to understand that the entire class discussion period is spent explaining extraneous vocabulary and structures. Sometimes it is possible to adapt a difficult passage so that non-essential, troublesome items are simplified and attention is focused on the structure under study; in this case, I strongly recommend that students be shown the original passage as well, so that they still feel they are working with "real-world" English.

Applications

Let me now show, with two examples, how authentic discourse can be used to teach the English verb system. First, let us consider the present perfect aspect—always a problem for non-native speakers, since it lack counterparts in most other languages. Traditional grammar books usually show how to form present perfect verbs and how to use them at the sentence level, with explanations along the following lines:

> Present perfect is used (1) with adverbial phrases beginning with *since* or *for* to show action begun in the past and continuing until the present:
>
> 
>
>
> Examples: I *have studied* English *since 1975.*
> I *have studied* English *for six years.*
>
> (2) without adverbials to describe an action which took place at some unspecified time in the past but which has relevance for the present:
>
> Examples: I *have been* to Hong Kong. (appropriate when one is talking to a student from Hong Kong)

> I *have finished* my homework. (so I can go with you to the movie)

This approach is useful, as far as it goes, but it tells students nothing about how to use present perfect at the discourse level. They may assume that present perfect, like simple present or simple past, can be used in every sentence in a paragraph. (Some grammar books even foster this notion by presenting "made-up-for-the-occasion" paragraphs which contain long sequences of present perfect verbs.) However, when you look at authentic texts, you do not often find present perfect used in this way. It usually occurs in combination with either past tense or present tense, or both. This fact, while consistent with the sentence-level grammar explanations mentioned above, is not often pointed out to students.

(It should be pointed out that linguists and ESL teachers have long recognized the use of present perfect forms in combination with simple past and simple present. Quirk and Greenbaum (1973: 44), for example, state that "the perfective has an indefiniteness which makes it an appropriate verbal expression for introducing a topic of discourse. As the topic is narrowed down, the emerging definiteness is marked by the simple past as well as in the noun phrases." Along these same lines, Selinker, Todd-Trimble, and Trimble (1978: 316) show an example of present perfect and past used together in a generalization-supporting detail organization. Moy (1977: 308) points out that present perfect is often used "in the context of other sentences in the present tense," although he incorrectly asserts that present perfect "is very unlikely to be used in a passage written predominantly in the past." Interestingly, Moy (ibid., p. 309) suggests exposing students to "plenty of examples of in-context usages of present perfect" from newspaper editorials and other expository-argumentative sources to teach this form, in much the way being proposed here; his failure to see the relationship between present perfect and past points up the necessity for finding examples from as wide a range of sources as possible and the danger of overgeneralizing about patterns from limited information.)

In looking for examples of present perfect verbs in combination with other tenses which occur in the kind of writing my university-bound ESL students will encounter, I "discovered" that a very common pattern is the one outlined by Quirk and Greenbaum and illustrated by Selinker, Todd-Trimble, and Trimble (see above). Here the topic sentence of a paragraph (or larger unit of discourse) contains a present perfect verb while the development of the idea uses simple past tense. A similar pattern which still uses present perfect in the topic sentence but simple present in the subsequent development is also frequently found.

Topic sentence: Present Perfect

or

Development: Past

Development: Present

This general pattern is straightforward enough to provide an ideal pedagogical starting point, and at the same time, it nicely illustrates the linking nature of present perfect–a principle which can be referred to later in explaining more complex uses of this aspect.

An example of the present perfect/past pattern is the following:

> The nature of the universe *has been deduced* almost entirely from the photons, or quanta of electromagnetic energy, that arrive in the vicinity of the earth. Until half a century ago astronomers *could detect* only photons with energies of between 1.5 and 3.5 electron volts: the photons of visible light. Then they *began* to extend the photon energy range downward into parts of the infrared and radio regions of the electromagnetic spectrum and upward into the near ultraviolet. With the advent of rockets, high-altitude balloons and artificial satellites they *were* able to extend it much farther upward to the energy range of photons that cannot penetrate the earth's atmosphere: the photons of the far ultraviolet, X rays and gamma rays.
>
> (Leventhal and MacCallum, 1980: 62)

Here present perfect is used to make a generalization about the accumulation of knowledge concerning the nature of the universe, and past tense is used to describe each of the main contributions to that body of knowledge, from a time in the past up to the present.

Use of present tense in the details to support the present perfect generalization can be seen in this example:

> Yet the ropes of scarcity *have been loosened* in most of North America, Western Europe, Japan, and the Soviet Union. Most Americans, Japanese, and Europeans *have* an adequate calorie intake, and sufficient housing and clothing. Many *own* luxuries like automatic can openers, color television sets, and electric carving knives. From a material point of view life *is* certainly more pleasant for these people than it was for their forefathers 250 years ago. Despite this, scarcity *is* still a fact of life, even in relatively affluent countries.
>
> (Gwartney, 1976: 5)

A variation on the pattern is the following:

> Never *has* Washington *seen* such an army march down its old avenues, the soldiers clad in pinstripes and shod in Guccis. Not in all U.S. history *have* such unusual political alliances *been formed* as those now taking to the barricades against Ronald Reagan's budget cuts. From church basements and corporate boardrooms, tens of thousands of special pleaders, lobbyists and their experts *have marshaled* to do battle for their special causes. It *is* Chautauqua, the circus, a Greek drama of a thousand acts, running from dawn to midnight, from Capitol hideaways to the Pentagon.
>
> The first thing that *strikes* one *is* . . .
>
> Lane Kirkland, the delightful panjandrum of labor, *rides* through Washington . . .
>
> Within the Kirkland coalition, the phalanxes of the National Wildlife Federation *rub* elbows with those. . . . Then, too, there *is* the Food Research and Action Center, whose troops *tramped* up.
>
> (Sidey, 1981: 19)

Here three sentences in the introduction have present perfect verbs. But their function is the same as in the earlier examples–they provide a generalization which is developed in succeeding paragraphs with present and past tense verbs. (Because of its exotic vocabulary, this passage would only be appropriate for quite advanced students.)

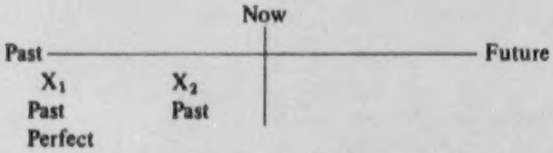
Examples such as these can be presented in a classroom after the textbook groundwork has been laid. After ample illustration of the paragraph-level pattern, students can write compositions which make use of it, with topic sentences such as the following:

> I have been interested in ____________ (photography, etc.) for a long time.
>
> My country has been increasing its production of food since the 1950's.
>
> I have been impressed by the number of helpful people in this city.

The development of the composition should be with past and present tense verbs as appropriate.

Another verb form which students have difficulty in using in context is past perfect. (The typical problem with this form is their tendency to overuse it.) Here again, the impression given by grammar books which operate at the sentence level is misleading. A typical textbook explanation of the use of past perfect is:

> Past perfect expresses an action "(1) which occurred or was completed before another action or time in the past or (2) which continued up to another time in the past"
>
> (Crowell, 1964: 391)



Example: The concert *had begun* when we *arrived.*

This description is useful and accurate to a point, but again it does not go far enough. It provides no guidance, for example, for the student trying to write a narrative in the past in which each successive event pushes the previous one into a time frame which meets condition (1) above. I recently became aware of this fact when one of my students, who was writing down a folk story from his country in English, attempted to follow the rule outlined above; he described each new event or action in past tense as I had suggested, but every time he added a sentence, he conscientiously went back and changed the preceding verb from past to past perfect!

What is obviously missing from the usual explanations of past perfect is another principle of the English verb system which is understood by native speakers (see, for example, Richards, 1979: 500) but not pointed out to our ESL students: the past tense is used *throughout* a narration as long as the events are in chronological order. Past perfect is used if, and only if, it becomes necessary at some point in the story to bring in information about an earlier event. Thus, past perfect is reserved for events which are out of sequence:

Order of Telling:

X_1	X_2	X_3	X_0	X_4	. . .
Past	Past	Past	Past Perfect	Past	

(Subscripts indicate actual order of events)

Again, we have a principle which cannot be illustrated at the sentence level, but which is easily pointed out with authentic discourse, as in the following example:

> A young police captain *led* a convoy of buses into the mountainside hamlet of Calitri, 65 miles east of Naples, one day last week. The captain's mission: to persuade the 3,400 villagers of Calitri, camped beside the wreckage of their homes after the country's most devastating earthquake in 65 years, to accept temporary shelter elsewhere. His convoy *was* part of Plan S, a vast effort by the Italian government to evacuate the 234,000 people left homeless by the quake.
>
> Thousands of rooms in hotels along the Amalfi coast from Naples to Salerno *had been requisitioned* for the survivors. But the townsfolk of Calitri *remained* unimpressed. They *listened* politely to the captain's arguments. Then an old man *replied*, "You are a good and capable man, but don't come here again. It would be better for your sake. This is where we live, and this is where we want to die." The buses *departed* empty.
>
> (Nielson, 1980: 47)

This example also illustrates the relative frequencies with which past and past perfect are used in English.

Conclusion

Authentic discourse, discussed here as an aid in teaching two English verb patterns, can be used with other troublesome areas of the verb system, such as simple present vs. present continuous, simple past vs. past continuous, and conditionals, as well as with other grammatical items, for example, relative clauses and direct vs. indirect quotation. In each case, students can get more information about how the structure under consideration is used in relation to other structures and when it should (and should not) be used than is possible to present with a traditional grammar textbook. This benefit alone is enough to justify the use of authentic discourse. But in using real passages to illustrate various textbook principles over the past year, I have discovered other rewards.

From the students' point of view, classes become more interesting, both because materials can be tailored for a particular group and because, with the use of outside texts, the daily routine can be varied. Students also get some reading and vocabulary development along with grammar practice, and they usually feel a sense of accomplishment in working with "real-world" English; authentic materials have a "face validity" that ESL textbooks can never have. But there are also rewards for the teacher. Preparing for class becomes more fun. There is something exciting about creating your own teaching materials, and something satisfying about discovering patterns in the English your students will be required to use (or at least proving to yourself that the patterns discovered by others are really there). The teacher's enthusiasm will undoubtedly be felt by the students, and they will respond to it. And in the last analysis, this freshness, this sense of discovery, which is brought to the classroom may be as important as the information which is conveyed. We can never teach our students everything they need to know about English. But if we can get them excited about, and then involved in, the process of looking for patterns in the "real" English they encounter, we will have helped them develop a strategy which they can use to improve their English when their classroom days are behind them.

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Oral Presentations in the ESP Classroom: Real World Simulation for Business/ESL Students

***Thomas M. Johnson*[*]**

Introduction

Effective speaking and listening skills are of increasing importance in business. Today the rapid pace of commerce does not allow business people the luxury of leisurely correspondence. Personal selling within and between companies is one of the keys to success. (Indeed, American business schools stress oral skills, so many offer regular and/or remedial courses in this area.)

There are a number of settings in which a facility with business English is crucial to the success of the international financier or marketer, among them: informal conversations, business correspondence, meetings/discussion groups, negotiations, and formal oral presentations. The principal focus of this paper is upon simulating this latter situation in the ESL classroom.

This paper is intended for ESL teachers who have little or no business experience, whether they be native or non-native speakers themselves. Some general comments concerning oral briefs will be made; however, this article will concentrate primarily on how to stage student presentations that are effective and of professional caliber. The method discussed below will probably work best with intermediate and higher level students: that is, those who are advancing or who have advanced beyond the how-to-open-a-bank-account and how-to-make-a-hotel-reservation stage.

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Other professionals, such as doctors, engineers, and academics, often have occasion to communicate to their associates in this manner. The emphasis here is on business presentations because this writer has more experience in this area; however, most of the techniques described herein are transferable to other disciplines.

Oral Presentations

An oral presentation has advantages over a simple written report or memorandum as a means of communication. Only in an oral presentation can the author/speaker interact with the audience; in other words, the communication can be two-way. Oral presentations may be effective by themselves, or serve to summarize a longer, more detailed written report. If the latter is the case, listeners should be given a copy of the report well in advance so that they may study it, and come to the actual briefing session prepared to ask questions.

Presenters may have one or several objectives in mind when delivering a briefing: they may want to persuade, to instruct, to orient and explain, and/or to bring up to date (Morrisey, 1968: 3–5). Some typical topics might be:

1. "Advertising Strategy for New Line of Computers" – a demonstration by an advertising agency trying to sell a campaign to a potential client.
2. "Assessment of the African Market for Irrigation Equipment" – a discussion of a marketing research report.
3. "Five-Year Cash-Flow Projections" – a presentation by a firm's finance department.
4. "Employee Health Benefits" – an orientation briefing by personnel staff.
5. "Subcomponent Assembly" – a presentation by a product development staffer.

Oral presentations are not exclusively an American (or even English-speaking) corporate phenomenon; however, the purpose and delivery method of oral briefs in American companies are somewhat different from those in other countries. For example, the interaction between speaker and audience is likely to be a bit more adversarial in an American setting than in a Japanese one. An instructor should make a conscious choice as to what style students should emulate. The advantage of choosing a native English-speaking style (say, American or British) is that students may gain some cultural insights, as well as improve their communicative skills. It is a good idea too for the teacher to either make a sample presentation, show an example on video tape, or better yet, bring in a guest speaker.

Student Preparation

The student himself should probably decide upon the subject to be presented and should be encouraged to select a work-related topic. The student often knows best the material he/she will need to discuss in the real world. In any case, the student should answer several questions:

1. What content and linguistic objectives are reasonable?
2. Who is the audience? What are the listeners interested in? What will they already know about the topic?
3. How much detail is appropriate? How long should the briefing be? What details and how much time should be left for the question and answer period?
4. What visual aids (e.g., charts, maps, graphs, and pictures) will help illustrate the key points?

Depending on the students' experience, the teacher may want to work closely with them during the preparation to help them deal successfully with the above issues. What they say will depend on whether or not their fellow students are co-workers or people from other companies and disciplines. The subject should, of course, not be so large or so complex that it cannot be handled comfortably in the assigned time slot. Generally speaking, students should aim to speak for five to ten minutes in the formal (first) portion of their presentations, and then entertain questions in the second segment for up to twenty minutes. In actual fact, the question and answer period usually lasts from one fifth to one quarter of the total presentation time, but then very often real world briefings last longer than the five to ten minutes recommended here for the classroom.

Students should also set linguistic objectives for themselves.[1] Here they may concentrate on important vocabulary, transitional phrases, or expressing important functions and concepts. For example, if the class has been studying expressions of causality, students should be encouraged to write several appropriate phrases into the script. A person who works in a technical or quantitative area might want to include vocabulary and expressions of quantity, of dimension, and/or mathematical operations.

Visual aids are of tremendous benefit in oral presentations, and they should not be overlooked during practice in the classroom. Slides, flip charts, and overhead transparencies are used extensively by business speakers. A good graph can communicate some ideas better than words in any language, and practice utilizing visual aids should be part of the learning process. One or, at the most, two graphs or illustrations are sufficient for novice presenters; any more, and both the speaker and the audience may get confused.

Students should prepare their talks in outline form. A workable format is as follows:

1. Introduction.
2. Summary of findings and/or recommendations.
3. Analysis of the issues/problems and solutions.
4. Conclusion.

In the introduction the speaker states the topic, orients the audience, and generates interest in the subject. A summary should come before the analysis because, generally speaking, business audiences want to know where they are headed. Except in rare circumstances, a presentation should not sound like a who-done-it with the wrap-up saved for the final moment. The analysis should be a logical, step-by-step assessment of the issues and, if appropriate, a discussion of the pros and cons of various alternatives. This portion of a presentation answers how and why particular conclusions are reached. Finally, the conclusion contains a brief repetition of the summary and leads into the question and answer period.

The teacher may want to review the outline. Look out for terms some listeners might not be familiar with. When these expressions or words cannot be deleted, they should be well-defined. Length should be noted, and the student encouraged to try a timed dry run.

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[1] Ken Elchert, formerly of the Language Institute of Japan, contributed several suggestions to this section on linguistic objectives.

Business presenters may choose one of several speaking styles (Wilcox, 1967: 81): a speech may be entirely written out and read word-for-word, or perhaps memorized and then recited; a very poised speaker might ad lib an entire briefing. In reality, both extremes of formality and informality are rather unsatisfactory in the real business world and in the classroom. A formal speech, whether memorized or not, is stiff and often so compact with detail that it may be difficult for a listener to follow the speaker. And, unless a briefer is very polished and articulate, it is very easy to lose one's way when attempting an extemporaneous style. Whether ESL students or not, business and technical speakers should try to strike a balance between perfect grammar and compactness on the one hand, and personableness and naturalness on the other. The best way to achieve a controlled "oral style" (Wilcox, 1967: 230) is to rely upon a well-organized outline which serves to prompt the speaker's thoughts and speech. Major and minor points may be so indicated, but the wording of every single point and example need not be written out. When the time comes, and depending on the audience's interest and level of understanding, details may be elaborated on as need be. It is up to the instructor to provide this kind of guidance and basic structure in order to achieve both the desired level of freshness and degree of clarity. This balance should be tilted towards more detailed preparation for less experienced students.

At the Presentation

Participation by the rest of the class is important to the success of a presentation. Students in the audience should be reminded to prepare questions and comments. The speaker should also make it clear in his/her introductory remarks whether he/she wishes to field questions during the talk, or only at the end.

Besides moving too fast or too slowly, the most common problem novice presenters seem to have is that they rarely or never look at the audience in order to gauge whether or not they are being understood. This can be remedied by suggesting to students that they star (*) their texts at appropriate and regular intervals to remind themselves to look up, or to ask "Does everyone understand so far?"

Visual Aids

As noted earlier, slides, charts, and graphs can have a dramatic and clarifying impact, but only if they are handled properly. Some cautionary words are in order:

1. Visual aids should support and illustrate a talk, not 'steal the show.'
2. Outlines projected on a screen should be uncluttered, typed or professionally lettered, and easily readable at a glance. A flow chart may be preferable to an outline.
3. A projected outline or flow chart should show only the main points, and the speaker should provide the necessary details. The speaker should not say merely what the audience may read for itself.
4. The person delivering a presentation should be sure to give the listener/viewer time to absorb visual as well as spoken material. From time to time the briefer might ask the audience, "Am I moving too fast?"
4. Vast amounts of detail, such as complicated financial statements, are usually inappropriate visual aids and should be avoided; a simple bar or circle graph that conveys the essence of those statements will make a point infinitely clearer.
6. When referring to their visual aids, speakers should be careful to describe the reality which the graph illustrates, not the graph itself which symbolizes that reality. For example, one should not say "sales rose in an ever-steepening curve." Instead, one should say "sales rose at an ever-increasing rate," or "the sales growth rate increased yearly as illustrated by this curve" (pointing at that curve on the graph).

Question and Answer Period

Success of the less-structured question and answer segment of a presentation depends upon the audience's previous knowledge and interest in the topic and, of course, the quality of the speaker's performance. Usually by this time the presenter is much more relaxed than at the outset; nevertheless, this portion of a briefing presents its own difficulties. First of all, speakers should understand – and not all do – that questions are usually a compliment to a speaker, a sign that the audience is still interested and wants to learn more. Presenters should be sure that they understand the question that they are trying to answer. If they do not know the answer, it is best to say "I don't know, but I'll look into it." There may be someone in the audience who can shed some light on a tough problem; the principal speaker need not be embarrassed if this happens. Finally, if someone is critical, the best course is to be polite and diplomatic and, above all, try not to become defensive.

Evaluating Student Oral Presentations

Depending on the persons involved and general presentation quality, the instructor may critique them on the spot or in private. Video-taping student talks is very beneficial. It is, however, probably not worth taking up valuable class time with a lengthy replay.

The basis for presentation evaluations is the students' own set of objectives (see "Student Preparation" above). Was the briefing well-organized? Did the audience understand the issues, and was it able to follow the speaker's argument? (They may or may not agree with the conclusions.) Did the student speaker achieve his/her linguistic objectives? Was the speaker's voice clear? Finally, was the speaker's body language suitable to the situation? For instance, did the briefer maintain sufficient eye contact with the audience? At this point it may also be appropriate to comment on the quality of the audience's participation.

Conclusion

Oral presentations give business/ESP students practice in a real world situation which goes a long way towards increasing their confidence in speaking English and their communicative skills. During the first portion of a briefing, the student can control the topic and much of the language which needs practice. During the question and answer segment, the student can still feel confident because the subject remains focused, even though the language interchange is less structured.

If time permits, two or more briefings per student may be attempted in a term. Generally, students show tremendous improvement in their second efforts. Teaching oral briefing skills goes beyond teaching just the language itself, and instructors should take advantage of this opportunity to highlight varying cultural characteristics. Oral presentations are an excellent capstone for an ESL course, like the more traditional performance of a skit or play: the significant difference and advantage of oral presentations is that they are much more relevant to business professionals.

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A New Look at Total Physical Response

Dale T. Griffee*

What is Total Physical Response, and why does it need a new look? Most teachers have at least heard of Total Physical Response (TPR). The approach was pioneered by Harold Palmer who, with his wife Dorothee, published *English Through Actions* in Tokyo in 1929. That would mean TPR originated in Japan – the only approach to do so of which I am aware. But TPR is usually associated with the name of James J. Asher. Professor Asher says in his book *Learning Another Language Through Actions: The Complete Teacher's Guidebook* that TPR is a very successful form of language learning; in fact, it's enjoyable (Asher, 1977: 2).

In this article I will first explain what TPR is. Then I will describe some of the difficulties I have had in using TPR and pose a model which is useful in examining some of these difficulties. Finally, I will suggest a way of using skits to overcome the difficulties of the TPR classroom.

Simply put, TPR is a teaching technique in which the teacher, using the imperative mood (command), tells the student in the target language to do an action while at the same time demonstrating the action. In this way the student literally perceives the meaning of the teacher's words. The student is not asked to speak the target language but only to understand the meaning which is demonstrated by correctly performing the actions. For example, the teacher sits on a chair in view of the students. He says, "stand up," and he himself stands up. Then he may give a series of commands, such as *walk, stop, point* and *sit*. Then the teacher may indicate to the students to follow him. The final step is for the teacher to stand off to the side while directing the students in variations of the commands. The commands are gradually lengthened, and the end result can be something like, "Michiko, stand up, walk to the desk, open the middle drawer and take out a red pencil. Then close the drawer and give the pencil to a handsome boy."

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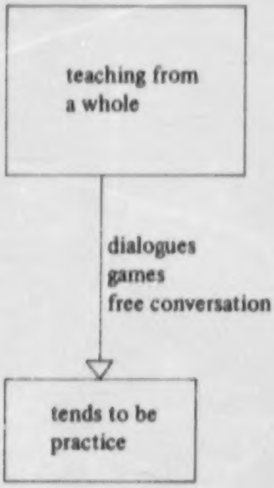
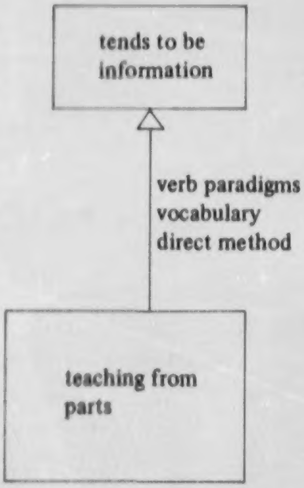
It is obvious that TPR stresses listening, which Asher thinks "maps the blueprint for the future acquisition of speaking" (Asher, 1977: 3). TPR also stresses action which gives an important reinforcement. It is my experience that TPR is very effective. But it is also my experience that TPR leads to an impasse. It is this impasse which has forced me to take a new look.

Before I proceed, a simple model will be helpful. It was suggested to me from *Modern Language Performance Objectives and Individualization* by Rebecca Valette and Renee Disick (1972). I



TEACHING DOWN



TEACHING UP

call this model "teaching up" and "teaching down" for lack of a better term. Teaching up is teaching from parts to the whole; for example, grammar, verb paradigms, vocabulary, and the graded direct method. Teaching down is teaching from a whole to parts; for example, dialogues, games, and free conversation. Teaching up tends to be in the student's native language and is largely informative while teaching down tends to be in the target language and is largely for practice.

Now let us look at TPR from these two perspectives. Teaching up is what I call classical TPR. The teacher gives commands to students who can understand the action and hear the target language. The student intuitively understands that what the teacher is doing and what the teacher is saying are directly linked.

The advantages of classical TPR are many: (1) The meaning gap is overcome. (2) The teacher can speak at normal speed without resorting to an unnaturally slow and clear pronunciation which results in the students understanding their teacher's English and no one else's. (3) TPR holds the students' attention. The students quickly come to know that the commands given to their colleagues will soon come to them. (4) There is immediate feedback. The teacher does not have to ask if the students understood. He just watches. Hesitation and puzzled looks immediately inform the teacher. (5) Tension goes down after the student realizes that the teacher won't trick him with unfamiliar vocabulary and that the teacher is simply asking him to do what he already knows. Another reason tension goes down is that listening and understanding are a lot easier than speaking. (6) Enjoyment goes up when the student finds he can actually understand what before was a garble of sound. The student is further exhilarated to find he can understand new combinations of sentences never heard before. (7) Retention is heightened because the body remembers through muscles as well as brain cells. (8) The action is meaningful. (9) Classroom instructions can be handled in the target language.

There is an old English expression which says, "the proof of the pudding is in the eating." This means that any technique must be judged by its results. I have mentioned the advantages of TPR. TPR is successful, and dramatically so for about three or four lessons. It is successful for beginners to learn classroom objects. It is also successful in teaching students to put various objects in various places and in learning parts of the body.

But then something begins to happen. There are only so many objects in a classroom, and there are only so many things a student can do with them. The teacher begins to experience the dark side of TPR. He begins to wonder what to do next. The lessons become a series of one-thing-after-another with no point or direction. TPR took off like a giant rocket and sputtered out like a fizzled firecracker.

When I teach I usually keep a log in which I record what I do and my reflections. I knew TPR was a powerful technique, but it seemed to lack procedures.[1] In my log notes I had written, "make a skit for each lesson." The skit used the vocabulary and grammar that had been taught in TPR lessons to make little plays which were incorporated into the lessons. In one skit I used a chair for a car. I told a student to get in the car and drive. Then another student, taking the part of a little girl, runs in front of the car, and the car hits her. She falls down. The driver runs to her and begins to cry. But luckily the driver has a Coca Cola with him. He shows the cola to the girl. She opens her eyes, takes the cola and runs off to play.

But the skits were hard to develop because they could utilize only the vocabulary previously taught. So I decided to reverse the skit building process. Instead of making a skit for each lesson, I made a lesson for each skit. I still graded the vocabulary and grammar, but the master and slave roles were reversed. The lessons served the skit rather than vice versa.

Referring to my model, I reversed my direction so to speak. I tried teaching down instead of teaching up. But to teach down, that is to say, to teach from the whole to the parts, it was necessary to have a whole from which to teach. In other words, I needed a skit (which I began to call a minidrama) before I could make a lesson. To write skits I developed a simple rationale which gave me 12 topics for the minidramas. I chose 12 only because my school term is 12 weeks. It began with what I now call classical TPR for classroom management. Running through all the lessons were two additional tracks: one of cultural information such as gestures, and another of vocabulary for explanations such as the words "same" and "different." After the first lesson of classical TPR the minidramas determined lesson content while the dual cultural-explanation track continued.

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[1] I am indebted to Jack Richards of The Chinese University of Hong Kong for his careful delineation of methodology and procedure in his JALT-80 address "Approach, Design and Procedure" (Delivered at JALT-80 in Nagoya, Japan, on November 21, 1980).

After I had a rough rationale for guidance, I was ready to write minidramas. They had to be consistent with the level of the class and past lessons. In writing minidramas two things are helpful to keep in mind. One is to maintain a balance between words and actions. I wrote an interesting drama about two people sitting at a bar. But when the students attempted it, it failed because there was no action. I had turned the drama into a dialogue which could be memorized but never acted. The second point is to make sure that the role each student plays is clearly defined. Here are the first ten lines of a minidrama I call cops and robbers:

1. This is a street.
2. You are a robber. Put on a mask.
3. You are a man. Walk down the street.
4. Robber, tell the man: stop.
5. Tell the man: Put up your hands and give me your money.
6. Give the robber your money.
7. Robber, take the money and run.
8. You are a policeman. This is a police car.
9. Open the door, get into the police car and drive the police car.
10. Look for a policeman.

Keeping in mind the two points mentioned previously, follow these five steps in writing a minidrama: (1) Decide on the idea: does it have action? (2) Decide on the level of complexity. In the above example, the idea is a practical one of reporting a crime, but the vocabulary is fairly simple. After several lessons, it is possible to do this drama again, increasing its grammatical complexity and vocabulary. (3) Decide about how many lines the drama will have. For early lessons I use about 10–14 lines. Cops and robbers is my lesson 7 and has 28 lines. (4) Jot down the two or three main ideas, for example, man is robbed, looks for policeman, policeman finds robber. All this should be done before you actually begin to write. (5) Keep in mind appropriate vocabulary and grammar previously introduced that you might use, but don't use it just to be using it. The drama should be natural.

After the drama is written, compile a list of new vocabulary that must be introduced and drilled. It may be the case that some vocabulary is best introduced in the context of the drama itself, for example, robber or mask. Other vocabulary can be taught in classical TPR fashion. But I would not hesitate to introduce new vocabulary in other ways, for example, pictures or even translation.

Finally, be prepared to revise. No matter how careful I am, after practicing the minidrama in class I can usually find a way to improve it. An example is the clear delineation of roles mentioned above. The drama originally began with line 3 reading, "walk down a street." But when the class changed roles, there was confusion as to who was playing what role. This was avoided by the simple addition of "you are a robber" and "you are a man."

A few words should be said on presenting minidramas to your class. Your props should be in the room whether you use a toy gun or a pencil as a gun. After all the vocabulary necessary for understanding the drama has been drilled, the first step in minidrama presentation is for the teacher to read the script and demonstrate the drama in its entirety. I would suggest a dramatic and even exaggerated interpretation. Then pass out the scripts for the students to read. You can check pronunciation at this point. The class can read the script as a whole, in groups, or individually. If you have introduced the vocabulary previously (except vocabulary which is made clear by the drama itself) and acted it out, students will not experience difficulty. The drama is putting your previous work into a context and giving it coherence and direction.

Then call back all scripts. Give one script to each group of students who will act out the drama. In the case of cops and robbers give one script to four students. The student with the script is called the reader. That student reads the minidrama and the others play various roles. Security is maintained by the reader who tells everyone what to do and say. For the reader, the minidrama is a reading exercise. For the others, it is a listening exercise. Then the roles change. The drama is done as many times as there are students in the group. The students never seem to mind doing the drama again because each time they have a different role. They don't memorize the drama although certain phrases are retained. As an optional activity, I sometimes ask the students to do the drama with no reader, especially if we are reviewing the drama. My goal is not to memorize the drama – only to understand it. Of course, speaking is built into the drama. A final option is to role play the situation using any vocabulary the student has.

As a conclusion, let me say a word about the role of the teacher. In the beginning of a minidrama the teacher is very much on stage presenting and drilling new material. The teacher also acts out all parts of the minidrama. But as the students use the script, the teacher moves off stage. I usually end up standing in the corner, watching and applauding.

TPR and the minidrama don't have to be the entire class. I supplement my lessons with other activities. But to utilize the dramatic power of TPR, minidramas are very helpful. Also, they are fun.

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Incorporating Poetry in ESL

Mary Ann Christison*

There are many reasons for incorporating poetry in the ESL class. It is an excellent stimulus to improve reading skills, develop vocabulary and nurture a love of words and sounds in adults and children alike. Students can read and enjoy short poems in English when they do not possess the language skills to tackle longer more complicated pieces of prose. A carefully chosen poem which appeals to students' interests and meets their emotional and psychological needs can, when used correctly, build self-confidence and encourage personal expression at a very early stage in the second language learning process. Through poetry, students see, hear, and feel something that prose cannot express.

Many teachers have never used poetry because they are afraid of it, they do not know how to use it, or they were turned off by poetry themselves at some point in their educational experiences. We have probably all sat through classes where poetry was presented in a dreary and uninteresting manner. We talked about what poetry is and took it apart piece by piece, step by step.

But poetry isn't meant to be dissected. It is meant to be read and enjoyed. Students don't need to learn about meters, rhyme schemes, cadence, balance, etc., in order to enjoy poetry. After

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all, who says that a poem even has to have those things? It doesn't. And besides, we really do not know what poetry is. The only thing we know is what it should do and how it should make us feel.

Eleanor Fargeon effectively summarizes this idea in her poem, "Poetry":

> What is Poetry? Who knows?
> Not a rose, but the scent of the rose;
> Not the sky, but the light in the sky;
> Not the fly, but the gleam of the fly;
> Not the sea, but the sound of the sea;
> Not myself, but what makes me
> See, hear, and feel something that prose
> Cannot: and what it is, who knows?
>
> (Hopkins, 1972: 15)

Poetry is the only art that works most frequently with secondhand materials (Hopkins, 1972: 4). Although poets occasionally create new words or new combinations, they most often draw their vocabulary from the same source as everyone else. The words appearing in poetry can be found in telephone conversations, final examinations, grocery lists, homework assignments, etc. Essentially, a carefully chosen poem contains much of the vocabulary students will use in real-life situations. By reading and discussing the poem, they will realize that it reflects many of their own experiences. However, since poetry must first stimulate students to share and discuss their ideas, it is important to develop criteria for the selection of poetry in the ESL class.

Criteria for Selection

1. *High student interest.* Choose poetry which reflects the everyday world of the students. Since the quality of their experience will be determined by the kind of poems which are offered to them, the teacher should select poems which students can identify with. The following three poems have been used successfully with ESL students of all ages.

"Street Song" by Myra Cohn Livingston is appropriate for high school students.

O, I have been walking
with a bag of potato chips
me and potato chips
munching along,

Walking along
eating potato chips
big old potato chips
crunching along,

Walking along
munching potato chips
me and potato chips
lunching along.

(Hopkins and Arenstein, 1976)

Bring several bags of potato chips to class. Talk about tastes, sounds, how they are made, when people eat them, etc. A whole discussion on snacking, eating habits and customs may also follow this exercise. This type of activity is appealing to the students because it is related to their own experience.

"Recipe" by Bobbi Katz is a favorite among young children.

I can make a sandwich
I can really cook
I made up this recipe
That should be in a book
Take a jar of peanut butter
Give it a spread,
Until you have covered
A half a loaf of bread.
Pickles and pineapple,
Strawberry jam
Salami and bologna
And 1/2 a pound of ham–
Pour some catsup on it.
Mix in the mustard well.
It will taste delicious
If you don't mind the smell.

(Hopkins and Arenstein, 1971: 84)

Bring the food to class and have the students make sandwiches. Follow-up this activity with an explanation of how they made the sandwich. Talk about likes and dislikes and how things smell and taste. There are innumerable activities which can be generated by this one simple poem.

Non-academic adults have enjoyed "Money" by Richard Armour:

Workers earn it,
Spendthrifts burn it,
Bankers lend it,
We all spend it,
Forgers fake it,
Taxes take it,
Dying leave it,
Heirs receive it,
Thrifty save it,
Misers crave it,
Robbers seize it,
Rich increase it,
Gamblers lose it
I could use it.

(Hopkins and Arenstein, 1971: 84)

Following an introduction of this poem, talk about money. Moreover, bring real money to class. What money you use, of course, depends on what kind of currency the students need to learn. For example, refugees in the United States would have to become familiar with U.S. currency while foreign students studying in Britain would have a different need. Give students practice in shopping and buying things by bringing empty packages to class such as cereal boxes and coffee cans. Using money, the students should find various items on a list, pay for them, and make change. This exercise may be followed up by taking the class to the local supermarket.

The poem introduces useful and interesting vocabulary related to the subject of money. There are a number of activites which can be implemented to assure comprehension. Have students do role-playing activities with the money. One student can be a gambler, others a robber, miser, banker, forger, and a spendthrift. Ask the students to act out what they do with the money and have the class guess what role they are playing. Another idea would be to give them play money and have them tell you what they would buy with it.

Foreign students in academic preparation programs enjoy poems from "The Math Battle" by Stephen Silbeam.

> Cubes are swirling through my head
> Pi's attack me in my bed.
> How much to carry? How much to keep?
> Circles everywhere, radii too
> In my brain—a number zoo!
>
> (Hopkins and Arenstein, 1971: 84)

Have students who have math backgrounds draw the examples on the board and explain the new vocabulary.

2. *Short and simple.* It has been said that the shorter the poem, the longer the thought. Where poetry for ESL students is concerned this is particularly sound advice. Poetry which is direct and to the point makes it easy to remember and hard to forget—qualities which are much needed in the language class. Avoid poetry with excessive idioms and unusual vocabulary. These will all have to be taught and discussed. Two or three new items make it fun, but many more make it too difficult for the students.

Some favorite short and simple poetry has been:

> We are forever talking
> About snowmen
> And yet they last
> No more than a day.
> —Nobuyuki Yuasa
>
> (Hopkins and Arenstein, 1971: 75)

> The trouble with a kitten is
> THAT
> Eventually it becomes a
> CAT.
> —Ogden Nash
>
> (Hopkins and Arenstein, 1976: 35)

Consider each poem presented above and in the preceding section. They are all short, simple, and direct, containing common everyday language the students would use in real-life situations.

3. *Fun-filled and rhythmic.* Experience has taught us that language learners enjoy easy rhymes, alliteration, quick action and the humor which much poetry contains. Poems which possess

these qualities make a lasting impression on language learners. For example, not long after presenting Richard Armour's poem "Money," students created their own rhymes. The following were written by intermediate students.

Children play in it
Hippos stay in it
(Mud)

Plants need it
Worms feed on it
(Dirt)

Crackers need it
To mice
We feed it
(Cheese)

Give the students a chance to use the rhythm in these poems to write their own poems. It will happen naturally. The key to success is in the initial presentation of poetry to the class.

Criteria for Oral Reading

There is no trickery involved in reading poetry aloud. Lee Bennett Hopkins, in his book *Pass the Poetry, Please* suggests five guidelines which may be helpful. These guidelines have been adapted for use in the ESL class. They are for teachers and students alike because both will be reading poetry aloud and sharing their personal ideas.

1. Practice. Know the poem very well. Read it over and over, making clear the words you want to emphasize and the ideas you think are important.

2. Try to follow the natural rhythm of the poem. Sometimes the appearance of the poem on the printed page will give you an idea about what rhythm the author intended to convey. Some poems are meant to be read softly, others are meant to be lively and quick. Exaggerate the rhythm. After students have practiced in this manner, then tone down the exaggeration.

3. Make pauses in the poem where you think they make sense; that is how we talk. Sometimes our words come quickly, then we pause, collect our thoughts, and go on again.

4. Speak in a natural voice. This makes it easy for people to listen to you. It is a good idea to exaggerate rhythm and alliteration where appropriate, but it should not be overdone.

5. After you are through with the poem, be quiet. Give your audience time to think. Let them talk if they want to. Do not demand responses. It will destroy the mood the poem has created.

Even though students know the criteria you have talked about in class such as practice, pauses and rhythm, and are given numerous examples, sometimes they are still not able to get up in front of an audience and make their presentation successfully. They have practiced, they like the poem, it is something they can identify with, it is short and fun-filled, but they still cannot do it easily and fluently. One way to bridge the gap between what they enjoy reading silently and what tools they need to share this enjoyment with others, is through choral reading. In this way, students learn to enjoy the poetry together. They relax and loosen up.

The criteria for selecting poetry for choral reading are basically the same as for selecting poetry for the ESL classroom in general. Pay careful attention to rhythm and pauses within the poem and use them to the best advantage when making your adaptation. The following two poems have been adapted for choral reading. These examples should be helpful in assisting you with your own adaptations.

"The Umbrella Brigade"
by Laura E. Richards

Group 1: "Pitter, patter!"
falls the rain,
Group 2: On the school-room window-pane,
Groups 1 & 2: Such a splashing! such a dashing!
Group 3: Will it ever be dry again?
Group 1: Down the gutter moves a flood,
Group 2: And the crossing's deep in the mud;
Group 3: And the puddles! oh, the puddles
ALL: Are a sight to stir one's blood!
(PAUSE)

Group 1:	But let it rain
Group 2: (HIGH)	Tree-toads and frogs
Group 3: (MED)	Muskets and Pitchforks,
Group 2: (LOW)	Kittens and Dogs!
Group 1:	Dash away! splash away! Who is afraid?
Groups 2 & 3:	Here we go
ALL:	The UMBRELLA BRIGADE

(Richards, 1932)

"CLOCK"

by Valerie Worth

[illegible]:	This clock has stopped
MED:	Some gear Or spring Gone wrong –
HIGH:	Too tight
MED:	Or cracked,
LOW:	Or choked With dust;
	(PAUSE)
MED:	A year Has passed Since last It said
HIGH:	Ting ting
MED:	Or tick
LOW:	Or tock.
ALL:	Poor Clock.

(Worth, 1972)

Let students volunteer for their parts. If no one volunteers, then ask someone to do it. Practice individual parts separately.

Have the students say the line(s) with you rather than alone. This helps build self-confidence and encourages them to participate later without the teacher's help.

If special skills are called for, like changing the voice from high to low, give them a chance to practice this. Be free, laugh, experiment, and enjoy. That is what makes choral reading fun. Exaggerate when possible and where appropriate.

When there are unfamiliar words or expressions, be sure to gloss them at the end of the poem. How much glossing you do will depend on the level of the students.

Remember to get the attention of the students. Use "Clocks" to introduce a lesson on time or "The Umbrella Brigade" on a rainy day to talk about weather. Bring umbrellas and clocks to class or use pictures. Ask questions and let the students give you their ideas and opinions. Poetry is only a beginning, a tool for stimulating and developing creative expression through language.

This point should be kept in mind: if you like the poem and enjoy it, your students will know that. Your enthusiasm and love for the poetry will be catching! This attitude develops the kind of atmosphere in the classroom where students can feel confident in sharing their ideas and opinions and, thus, in using the language more effectively.

Getting Students to Write Poetry

Once students have been exposed to poetry they enjoy for a period of time, they react positively to an offer to compose their own poems. Language learners should be encouraged to write their own original verse. All honest efforts on the part of the student should be praised and encouraged. They will most likely write about experiences which are deeply felt. These ideas, when expressed in words, will continue to live in their minds, hearts, and memories forever.

Following is a brief introduction to several methods which have been used with success in the ESL classroom for getting students to write their own poetry.

1. *Similes.* A good method for getting students started in writing their own poetry is to use similes. Similes are figures of speech that compare two dissimilar things. The words *like* and *as*

are used.

Begin by giving students phrases such as "as green as________" or "as good as_____." If they say *grass* for the first example, have them brainstorm other things that would also fit in the blank. There will probably be a number of things in the classroom which would work. Once students understand this comparison idea, they can be led into other comparisons which are slightly more advanced: "My friend is like_______," "My book is like______," "The man is as_______as______," or "She is as_______as_______."

When using this transition, it it helpful to provide examples. ESL students at the advanced level came up with these ideas:

> He is as tall as my friend Jim the basketball player.
> She is as fat as the pumpkin I bought at the store.
> The sky is as blue as my friend's eyes.
> This is as much fun as an amusement park.

Students will want a chance to share what they have written with the class.

2. *Haiku.* This is another form of poetry which has been successful with ESL students. Haiku is very short and the form, which is Japanese, is easy to remember. There are three non-rhyming lines containing 17 syllables of five, seven, and five. However, the form should not be strictly enforced. The only real requirement is that true haiku should relate, in some way, to nature or the seasons of the year.

To introduce haiku, read a variety of poems in class. Then give each student a poem and help him/her prepare the poem for oral presentation. Answer any questions regarding vocabulary. Encourage the students to explain this vocabulary to the class before they begin the reading.

It is a good idea to find pictures for each poem you introduce. Follow up the oral reading with an exercise in which the students are asked to match the poem with the picture. It is also interesting to give students several poems and have them find a picture from a magazine to match the poem. Several excellent books of haiku are cited in the References to this article.

Students also like to write their own versions of haiku. In order to encourage the students to write haiku, provide a nature-related experience in the class. The following suggestions have worked well as stimuli for writing haiku.

Bring these items to class:

1. Flowers in various stages of blooming with a dead or badly wilted flower.
2. An insect in a jar. Allow time to study the insect and then let the insect go.
3. A small bowl of dried leaves and a small bowl of new green leaves.
4. Rocks of all different shapes, sizes, and colors.

The following haiku were written by students at the intermediate level:

> Flowers so beautiful
> But they will die now
> When you cut down flowers
>
> Bee has to be free
> In a bottle it will die
> Sad for me and bee
>
> Rocks are not alive
> They look alive to me
> Nice shapes and colors to see
>
> Once alive and green
> Now dead and brown in cup
> Soon others like them, sad.

3. *The Couplet.* This is the simplest form of poetry since it consists of two lines bound together by rhyme. These couplets were composed by an advanced ESL class:

> We failed the test!
> You know the rest.
>
> Hello and a smile
> Makes me happy for awhile.
>
> I like you it's plain to see
> Why won't you go out with me.

Have students brainstorm rhyming words. After the brainstorming session, present simple couplets to the class with the last rhyming word left off:

I climbed a tree
The bird to_________.

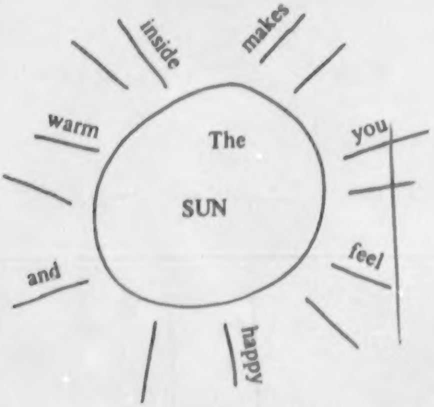
My pet is a cat
and he is very_________.

After two or three examples, have the students create their own couplets. Give them a chance to share these couplets with the class, again by leaving off the last rhyming word. Encourage them to talk, share and work in small groups or pairs.

The two forms of experimental verse which have also been used with great success in the ESL classroom are Found poetry and Concrete poetry.

4. *Concrete Poetry.* Concrete poems are picture poems made out of letters and words. The form is best illustrated with the following examples.

Example 1:



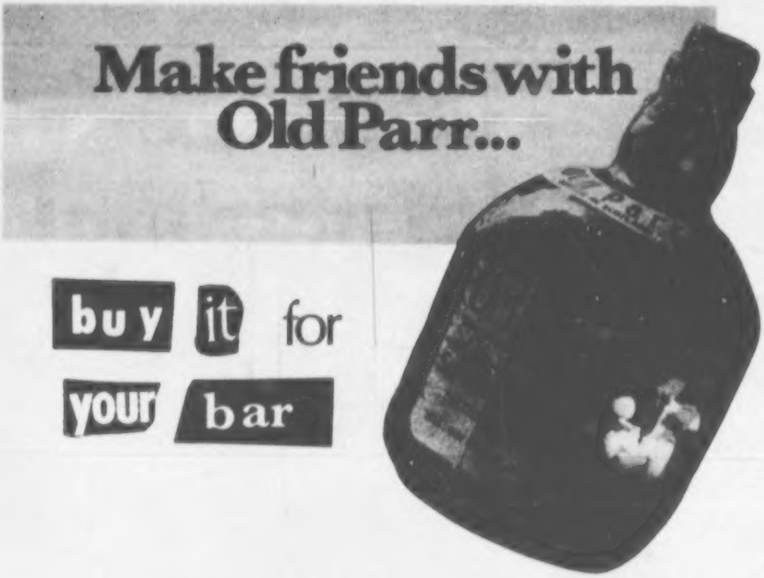
Created by beginning level ESL students

When introducing this poetic form, give an example, i.e., a sun. Have the students draw their own sun and then write the poem on the sun as in the example given. Students should have the opportunity to compare what they write and to share their poetry with the class. Later, divide the class into small groups and give them a new topic. Have the students work individually and then share their poems in the small group.

5. *Found Poetry.* Found poetry is poetry which just happens to be around. For example, it could be things which are already written on menus, signs, or advertisements. Students enjoy looking for Found poetry. Of course, they are not really writing poetry, but they are demonstrating their creativity and knowledge about the language and how it works, an essential part of the language learning process.

The following example may help in understanding what Found poetry is and what students have done in creating this form.

Example 2:



When introducing Found poetry to the class, it is not necessary to give a lengthy explanation to the students. First, show examples of the poetry and then turn them loose with coupons, magazines, paper, scissors, glue, etc., to create their own Found poetry.

Conclusion

Poetry can be used in the ESL classroom in many ways. What has been presented here are only a few possibilities. The best ideas come from the minds of creative and dedicated ESL teachers. Teachers should encourage students to read, to write, to play around with the language and become comfortable with it, to use words in new and special ways, and to develop their own creative potential. Bringing ESL students and poetry together can be one of the most exciting experiences in a teaching career. Try some poetry and see for yourself!

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The Scientific Manuscript: Overview and Guidelines for the ESP/ST Instructor

John Christopher Maher[*]

A glance through *Current Contents* or *Index Medicus*, catalogues of international scientific publications, will quickly illustrate the extent to which the English language predominates as the *lingua franca* of scientific communication. Moreover, an increasing number of technical journals from non-English-speaking countries are now being published in English. The foreign scientist is therefore faced with the double burden of having not only to present work of sufficient originality and quality to merit publication but also to communicate that work in a foreign language.

An important new development in the sciences has thus emerged and is one that must concern all those working in the area of English for Specific Purposes: namely, that because foreign language journals are turning over to English as their publication language, there is an increasing need to help prepare the international scientific community to use English for the writing of scientific manuscripts in publishable form.

Until recently, applied linguistics has paid little attention to the area of English composition in a scientific context (much of the practical work has concentrated on reading skills) and teachers have had little in the way of guidance to help them in this area.

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This article attempts to address this problem by identifying some features of scientific papers. It is noted, for example, that scientific writing is characterized by at least four main logical processes of which an author must be intuitively, if not linguistically, aware: specification, classification, definition, and evaluation. It is essential that the technical writer be able to express these processes clearly if the quality of technical work being reported is to be evaluated fairly. Furthermore, before the usual study of extensive lists of "technical terminology," foreign technical writers should receive practice in the perception and use of logico-linguistic relationships. It is important that logical relationships between statements, concepts, and ideas within a paper be made explicit. This is in addition to grammatical, lexical, and other procedural considerations that set technical papers apart and which will be touched on briefly in this paper.

Logical Processes

Firstly, scientific writing is often a process of progressive *specification*: conditions are expressed in terms of characteristics measures or described relative to commonly accepted standards of reference. The following example illustrates this concept category:

> *Calcium-free Ringer's solution* contained *0.2 mM EDTA* while all incubation media were adjusted to *p.h. 7.1.*

Specification is necessary to insure that the conditions present during one experiment can be replicated in follow-up work or checked by independent researchers.

Secondly, scientific writing employs a strategy of *classification.* Results or materials are grouped according to common characteristics, for example, the class of animals that are warm-blooded, or all stars within 100 light-years. A report may begin, typically, with a classification statement such as:

> We may divide P into various types of Q grades, ranging from transparent to opaque.

Thirdly, scientific reports include, most often in the early stages, a systematic *definition* of terms. The writer is obliged to specify, in known terms, a description of the materials, concepts, and conditions used in the reporting of the phenomenon under study. An example of this might begin:

> We define 'stress,' here, as any influence that disturbs the natural equilibrium of the living body and in this sense includes physical injury, exposure, deprivation, all kinds of disease and emotional disturbance.

The fourth category, *evaluation*, takes the writer somewhat further from the mechanical skills or decoding/encoding processes of the previous categories and demands instead the perception of priorities, i.e., why conclusion P is significant in the light of previous research conclusions Q, R, S, and T. This plays an important part in displaying the writer's critical and analytical abilities and features prominently in the "Results" or "Conclusion" or "Discussion" sections of the paper. An example of this is as follows:

> In order to assess the significance of this finding we attempted to centrifuge the fluid for 15 minutes at 3,000 r.p.m. and evaluate the sediment for these cells.

Logical Relationships/Cohesion

If the above components are essential to technical writing, then equally important are the logico-linguistic relationships that hold within and across single statements.

Logical cohesion is the condition which exists when statements are connected and arranged so that logical relationships between them are made explicit and clear. This is most often accomplished by the use of formal markers that serve as connectors (e.g., moreover, therefore, but, unless, in addition, in spite of, etc.). These may be intra-sentential linking of one part of a sentence with another or inter-sentential linking of one sentence with another (Nichols, 1965). Moreover, they often take the form of adverbials and can easily be practiced in the technical writing class.

How surface language forms express logical relations has been the topic of much debate among cognitive psychologists, grammarians, and more recently among philosophers of science such as Carnap, Toulmin, and Katz. To this diverse group must now be added ESP/ST specialists who have a unique interest in the complex relationship between concept and logical (as opposed to lyrical, metaphorical, etc.) expression. We may remind ourselves that conceptual thinking is not the same as language by this quote from L.S. Vygotsky (1962) who pointedly illustrates the paradox:

> Experiments specially devised to study the adolescent's operations with concepts bring out in the first place a striking discrepancy between his ability to form concepts and his ability to define them.
>
> The adolescent will form and use a concept quite correctly in a concrete situation, but will find it strangely difficult to express that concept in words, and the verbal definition will, in most cases, be much narrower than might have been expected from the way in which he used the concept. The same discrepancy occurs also in adult thinking, even at very advanced levels. This confirms the assumption that concepts evolve in ways differing from deliberate conscious elaboration of experience in logical terms. Analysis of reality with the help of concepts precedes analysis of the concepts themselves.

While the scientist does indeed find it "strangely difficult to express that concept in words," perhaps because a great deal of his/her work deals in physical rather than creatively verbal communication, the difficulty can be approached from various angles including, as mentioned above, through practice in attaining logical cohesion. The aspiring writer must be made to sit down with a journal article that would normally be skim read and note the way various concepts are expressed and interwoven. In the end, good technical writing, as surely as any other kind of writing, comes about as the result of good reading habits.

The following list, by no means exhaustive, is meant to give an indication of some workable categories of cohesive functions:

Function	**Logical Connectors**
Collation	similarly, in like manner, likewise, in the same way

Example: The role of epinephrine during pregnancy has not yet

	been defined: likewise norepinephrine.
Duration	within a (short, etc.) time, temporarily, shortly, after a lapse of
Example:	Positive cultures were found *shortly* after the onset of symptoms.
Recapitulation	in conclusion, to sum up, in short, to summarize, on the whole
Example:	Our results further support the importance of complete immunologic evaluation of patients with leukemia. *In short,* we have defined more accurately the major immunologic factors in the control of cancer.
Periodicity (frequency)	often, sometimes, rarely, seldom, from time to time, frequently, sporadically
Example:	Convulsions were observed only *sporadically, much less frequently* than before the drug was administered.
Sequence	principally, at the outset, subsequently, therefore, then
Example:	*At the outset* symptoms were severe, but *subsequent to* treatment with the new drug they lessened considerably.
Inference	due to, as a result of, owing to, on account of, in consequence, it follows from, by reason of, therefore
Example:	Defective eyesight is not uncommon among heavy smokers *by reason of* carbon monoxide poisoning.
Accordance	according to, in line with, in accordance with, in keeping with, in conformity
Example:	Results were *in accordance with* established theory.
Direct Adjunction	besides, additionally, also, thus, over and above, too, furthermore, moreover, in addition
Example:	*Besides* being an effective medication, it is *also* easy to synthesize.
Qualification	nevertheless, however, all the same, despite, although, in spite of, yet, still, even so
Example:	*Despite* its being an effective medication, it is extremely difficult to synthesize.
Correspondence	correspondingly, similarly, in like manner, in the same way
Example:	*As in all previous cases,* the same relationship was noted.

Verification	as proof, by way of evidence, to show this, to illustrate, to substantiate, to verify

Example: To illustrate, see Figure 1.

Grammatical Factors

The area of structure in technical and scientific writing has been fairly well documented in terms of discourse analysis (Marder, 1960; Smith and Davis, 1976; Selinker and Trimble, 1976; O'Connor and Woodford, 1977; Bejan, 1975). Specific attention should be paid to such items as restrictive and non-restrictive clauses. These often occur in descriptive passages and can easily be misused (e.g., The solution contained *three complex acids* that *reacted* with X to form Y. The *solution* contained three complex acids, and it *reacted* with X to form Y.). The passive construction is also widely used, and it is often the task of the instructor to restrain the author against its excessive use. There is a noticeable tendency in journal articles to use the personal pronoun "I" or "We," avoiding passive constructions such as the following:

> The research was conducted by this reporter in order that present knowledge about P might be extended.

This piece of writing would gain no marks with the present editors of the *Scientist of Nature* and would be rewritten to:

> I conducted this research in order to extend present knowledge about P.

Lexical Factors

Another area of importance concerns lexical variety. Use of synonyms, definitions, and paraphrases are some very practical ways a manuscript can be improved. In addition, affixation can be used to vary language so that the same noun is not used over and over again (e.g., "He put forward the *theory*. . . ." and "The model about which the *theory*. . . ." can be modified to become "He *theorized*. . . ." and "This *theoretical* model. . . ."). Affixation segments are mainly derived from Greek or Latin words and can be used to expand the author's range of expression. To give an example:

Noun	Verb	Adjective
category	categorize	categor-iz-ing
Adjective	**Noun**	
categorical	categorization	

A comprehensive statement on affixation can be found in *A Grammar of Contemporary English* (Quirk, Greenbaum, Leech, Svartik, 1972).

Procedural Considerations

Despite all that has been said in the foregoing, it remains true even for the non-native author that the majority of serious problems are not specifically linguistic but lie in other areas such as the "nuts and bolts" of clear organization and in adherence to a journal's instructions to authors. A recent work on writing scientific papers in English states:

> Authors should neither worry too much about language difficulties nor use them as an excuse for failing to unravel tangled lines of thought. The most troublesome blocks to writing a good scientific paper are conceptual and procedural. When underlying failures in logic have been dealt with, many language problems either disappear or can easily be solved for the author by someone else with a better command of language.
>
> (O'Connor and Woodford, 1977)

The "someone else" referred to here is, of course, the English instructor or editor; and while it is not as easy to correct papers as the above writers believe, it remains the job of the instructor to guide the author in what sometimes proves to be a formidable task, that is, following the minute instructions laid down by the journal in question as to style and format.

From the beginning, even before the author has begun to write the draft copy from notes, the journal's specifications must be studied carefully. If this is carried out in the early stages, it saves time by reducing the number of endless revisions, and disciplines the writer in the recommended style and visual presentation of ideas.

Typical requirements are usually found under the heading "Instructions for Authors." Original articles are usually up to 2000 words long, with no more than six tables or illustrations. This should be borne in mind by EST/SP teachers who fashion technical writing courses around short monographs of 200 words or so and without giving practice in the construction of graphs and tables with appropriate legends clearly marked and intelligible. Even "short reports" are usually up to 600 words in length with one table or illustration (*Nature, Science, The Lancet*).

Format instructions often come under such headings as "*Manuscripts:* typing procedures, types of copy, paper." For scientists of non-Roman alphabet cultures the intricacies of typing specifications present their own problems. One response tends to be: "What's all the fuss about?" Another designates all responsibility to a secretary who is then left to fathom the instructions alone.

Units of Measurement

Care must be taken to follow the recommended system since journals are often divided between expressing measurements in the 'Systeme Internationale' or in conventional units. Practice can be given in the recognition of both these systems.

Titles and Authors' Name

For foreign scientists, particularly those from countries where ranking in the academic system is further reinforced in importance by societal attitudes, the translation of titles can be a thorny problem. Moreover, British and American usage differs considerably on this point. In the medical field, for example, the range of medical posts in a hospital of the British tradition includes such nomenclature as house officer, registrar, medical assistant, and consultant, while in the American tradition terms such as intern, clerk, and resident are common (Parkinson, 1976). English courses for doctors conducted in Finland revealed that participants were eager to learn the terms for hospital hierarchy not only for the purpose of journal writing but also for correspondence (Collan et al., 1974).

Abstracts

The abstract demands that the author write in factual and not descriptive language. Specific data, reasons for the study, and the main finding must be compressed in usually 150 words. This is a precis exercise that can be achieved with regular guided practice using the author's own written material and other published articles, masking the abstract.

References

Even in non-English language journals many references will occur in English. The key word here is *consistency.* Names must be written in the same way in the text and in the reference list throughout the paper.

Tables

The tendency for excessive tabular data is often criticized, and should be kept to a minimum.

Illustrations

Illustrations must always be checked by the instructor. The legends printed below may be inappropriately worded.

Abbreviations

The EST instructor should possess a copy of the *Council of Biological Editors Style Manual* (American Institue of Biological Sciences, 1978) for details on abbreviation.

Drug names

This rarely poses difficulty for the foreign author; generic terms are employed and brand names included if desired, although the latter will not always be cross-culturally intelligible. The main problem lies in the "pronunciation rebound" where the author will routinely mispronounce a drug name and then write its phonetic equivalent in the text.

British and American Spelling

Care must be taken to observe spelling customs of a particular journal although variations are often tolerated, e.g., pediatrics

(Am.) and paediatrics (Br.).

Conclusion

While considerable information is available on the teaching of reading skills for science students, there is a paucity of literature on scientific writing, particularly at the advanced levels.

The journal article in the form of a full-blown paper or short report represents the major goal of the researcher's efforts. To meet this reality, this article has tried to show some areas in which the ESP/ST instructor can be of practical use. This may be possible, I suggest, both on the primary, constructive level of technical writing and also in the secondary phases of manuscript preparation.

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Bright Ideas

The Semi-Free Conversation Technique

*Linda Enga**

"I want free conversation." "Free conversation" can extend into almost any area of language learning; however, my students have usually determined this term to be a time when the students and the teacher may:

1. chit-chat.
2. have a discussion.
3. talk about a certain topic.

The time spent in a "free conversation" is "free" in that there is no structure. There is no prescribed order or demand placed upon the students or the teacher. Ideally, it is a facsimile of the non-classroom environment where one may use language as a communicative tool for one's own needs. However, I believe that in this type of "free conversation" there is much time and potential learning wasted.

As a teacher, I believe that it is one of my responsibilities to choose or develop techniques and methods to fulfill the needs of my students. Thus, I have developed a technique which incorporates my needs as a teacher and the needs of my students for "free conversation" in a systematic, synthetic, and syncretic manner. This is the "semi-free conversation."

I began experimentation with this technique after an attempt to implement CLL in our class was resisted by the students. One student disliked the taping of the utterances and both felt the pressure of the freedom. The freedom to say anything was not a positive factor to their learning process. They wanted more structure.

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Rationale

The rationale behind the semi-free conversation technique is as follows:

1. To create a balance between freedom and structure.
2. To use language as a communicative tool.
3. To develop a systematic approach to teaching/learning vocabulary, structure, pronunciation, and cross-cultural aspects of the language which incorporates the needs of the students immediately.
4. To allow the students to assume an active role in the direction and input of the learning process.
5. To guide the students toward independent learning.

Process (Time – approximately 35 mintues)

Setting

Meet the students in a setting which is a comfortable place to talk (e.g., a lounge) near the regular classroom. If this is not possible, rearrange the chairs in the classroom so that the setting is conducive to talking. It is important that the students be able to see each other.

Materials

Advise the students not to bring books, dictionaries, or writing materials. However, the teacher should bring some materials to take notes, and some index cards.

The Conversation

Start a conversation. It is advisable for the teacher to have a topic in mind in order to start the conversation (e.g., topics concerning comparison of the students' cultures and American culture). After a few classes, the students may assume this responsibility. Also, newspaper photos with interesting captions or realia are helpful to initiate the conversation.

The teacher should attempt to guide the conversation into a discussion which involves as much student to student interaction as possible. At the same time, the teacher should monitor the discussion by taking notes of lexicai, syntactic, and phonological problems which appear during the discussion. Error correction should be done immediately by either the teacher or the students, but it should not interrupt the flow of the discussion.

Follow-up (Time–approximately 40 minutes)

After the discussion has ended, return to the regular classroom setting so that writing is possible. The teacher then selects five items which were problems during the discussion. The items are written on the blackboard. For example:

1. personal/personnel
2. arranged marriage
3. liberal/conservative
4. to marry/to get married
5. must/should

After all the items have been written on the blackboard, the students and teacher examine each item. Grammatical explanation, repetition, and discussion about the nuances of the language, and cross-cultural aspects may occur at this point. Then, the students are encouraged to use these items in sentences which will be written on the blackboard. The board may look something like this:

1. personal/personnel
   It's a very personal matter.
   She works in the personnel department.
2. arranged marriage
   Arranged marriage is still very common in Japan.
3. liberal/conservative
   He appeared liberal on the surface, but actually he's very conservative.
4. to marry/to get married
   They want to marry. They married.
   They want to get married. They got married.
5. must/should
   must + Verb = order/command
   should + Verb = suggestion/advice
   You must say something.
   You should say something.

The students write these items on index cards (one item per card). The teacher writes the items on other index cards that will be put into a file for the students to use as a reference file. After the class orally reviews the items, a cassette of the review is added to the file.

This technique was first developed to meet the needs of two American students, a potter and his wife, who wanted to continue their study of Japanese. They had lived in Japan for three years, and had an intermediate level of oral proficiency. After an absence of about ten years from Japan and minimal contact with the Japanese language, they had decided to resume their study with me. We met once a week for two and a half hours each time.

Results

At this time, I have found this technique to be applicable to teaching communicative skills to small groups (two to ten students) of adult learners at different levels of proficiency. It is an effective tool to guide the students toward their respective center of learning as it provides materials for independent study (index cards and tape).

The index cards not only provide a ready access to information, but they may be used in various ways in and out of class. For example:

1. The cards may be used in playing games such as concentration or password.
2. They are readily available for quick reviews with the entire class or individually.
3. They may be used as cue cards for gestures or pantomimes.
4. Quick structure-oriented exercises can be done by selecting some vocabulary item cards and structure item cards and having the students produce sentences or stories.

The index cards also seem to have another very important effect on the students. They appear to have a positive psychological effect on the students when they can see the actual accumulation of the index cards.

In conclusion, further work is needed. Ways should be found to effectively direct the conversation between the students with little or no dependence on the teacher; possibly, a method similar to CLL. However, as with any other technique or method, the semi-free conversation ultimately depends upon the relationship between the students themselves and between the students and their teacher. Also, the balance between freedom and structure is vital to the success or failure of this technique. If there is too much freedom, there is noise. If there is too much structure, there is silence. Only when there is a good balance is there harmony.

The Aurally-Based Lesson

Harold Surguine[*]

The aurally-based lesson was developed in response to the problems involved in teaching lower-intermediate community students at the Language Institute of Japan. Since the students came to class for only one-and-a-half hours per week, extremely efficient use of class time was necessary. In addition to the time constraints, there were several other problems unique to the Japanese students. The greatest of these was the need to break them of the idea, based on their high school experience, that English classes were explanations of a foreign grammar so complex that only genuises and graduates of the Oxford Class of '33 could ever speak this mysterious tongue. With such fear in their hearts, even after six or seven years of study they still had trouble realizing that sentences should, and very often do, have verbs as well as subjects. Furthermore, with virtually thousands of *kanji* (Chinese characters) to memorize in their own language to become minimally literate, the obvious analogy that language learning *is* memorization becomes second nature. Thus many students respond to each new pattern with an overwhelming sigh of surrender, *"Muzukashi!"* (Difficult!). Lastly, even though English loan words abound in Japanese, these words are rarely heard in their original pronunciation spoken by a native English speaker. In order to change this traditional pursuit of English into a study of the real language, some sort of aural/oral-based teaching was needed–a lesson which was not pattern practice yet which gave the students a sense of security.

Listening exercises which required students to fill in the blanks on an incomplete transcript seemed to only partially address these problems, while requiring students to transcribe all the words of an aural dialogue was too difficult for all but the most advanced students. What was needed was an activity suitable for lower-intermediate students which tested and extended their ability to:

1) understand the general meaning of an unrehearsed conver-

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sation spoken by native speakers at normal speed (See Sasaki, 1980),
2) understand reduced forms,
3) make grammatical and syntactical sense from the passage, and
4) to recognize certain language functions.

My solution to this problem was to give the students a list of all the words in the dialogue "mixed up" in alphabetical order. Thus they would have all of the possibilities and wouldn't substitute something which wasn't there. For example, the student thinks he hears,

"Will, have you gotten your car back yet?"

With no "will" on the vocabulary list, the students can easily select "well" as the proper alternative. Similarly, if the students think they hear the indefinite article "a" but have used up all the "a's" on the list, they soon learn to check out the "the" list to see if any are available, and perhaps even to discover that the sentence sounds better with the definite article.

Grammar review or discovery can also take place. For example, a student hears,

"Ian, are you interest___ in Industrial English?"
"That might be interest___."

With "interesting" and "interested" each appearing only once in the list, the student who knows the proper meaning and/or usage of one of the words, or who hears one of the words correctly, can deduce the meaning and grammar of the other word, as well as its use in context. In this way, the exercise can reinforce and extend the student's knowledge of grammar.

The exercise also invites a sort of self-induced sentence practice, as students sound out various combinations and recombinations of items from the list in their attempt to produce the correct and complete sentence.

The Technique

A) Group the students into triads separating the groups as far from each other as possible.

B) Give each group:
1. One cassette tape recorder with a pause button.
2. One list of the alphabetized words from a natural dialogue.
3. One paper with one blank for each of the missing words. (I require the full form of the verb in the case of reduced speech.)
4. One cassette with a natural dialogue. (My cassettes run about twenty to thirty seconds owing to my students' level. For more advanced students, up to one-minute tapes are possible.)

C) Each group works together for forty minutes trying to figure out the dialogue. One student operates the machine, one fills in the blanks, and the third ticks off the vocabulary items. The teacher circulates, encouraging the students and helping out when needed. Sometimes students omit a word from one part of a sentence and thus find themselves trying to fill in a blank in the "wrong place." For instance, the students might hear:

Excuse me I sorry to bother you ____.

Although "am" is the missing word, the students are listening in the wrong place. The teacher could focus their attention onto the actual error by asking them to suggest what is wrong with the verbs.

Since success depends upon all three students working together, a sort of group pressure develops. If one student fails to tick off a word, or another fails to put a word in a blank instructed by the others, the process becomes cumbersome. Thus the lesson encourages them to work together. The easiest way for all three to know a sentence is for them all to sound it out. As the term progresses, they get faster and more skillful at this process. With their discovery of similar patterns or functionally similar phrases, they get faster and faster at discovering the meaning of a dialogue. So, the result is an application of previous linguistic knowledge to help solve the existing problem and a reinforcement and expansion of this knowledge.

As a side activity, the teacher can introduce conversational gambits which might be useful in the discovery process, such as suggestion prompters ("What do you think about . . . ?"), clarification techniques ("Would you mind repeating what you said?"), requests ("May I borrow your eraser?"), and so on.

At the end of forty minutes of this intense activity, they should be finished. If they aren't, compensate the following week by simplifying your material. Of course, after they've discovered the dialogue, they'll want a few explanations. I allow five to eight minutes for such abstractions. If you allow any more time, you'll revert to overexplanation, which they love but can't really learn from.

Next, in pairs, you should let them practice a dialogue along the same theme but with blank spaces. A good resource for this technique is *Drama Techniques* by Maley and Duff (1978). From this fine work for lower-intermediate students, I've adapted a multiple-choice version of their "incomplete" role card technique. For example, as a follow-up to a lesson on expressing opinions about people:

A: What do you think about Ronald Reagan?
Farrah Fawcett-Majors?
Toshiro Mifune?
I've heard s/he is sincere.
reliable.
patient.
B: I've heard just the opposite. They say s/he is_____!

For more advanced students, longer dialogues with less prompters can be used. I usually let them practice with several of these role cards for twenty to twenty-five minutes. The idea is to give them enough information about the situation to stimulate speaking while not reverting to pattern practice.

For the last twenty to thirty minutes they're on their own. I divide them into pairs and provide them with situations on the same theme, giving them a minimum amount of "openers" and prompters. An excellent source book for this is *Mainline: Skills B* by Alexander and Kingsbury (1976). As they speak in pairs, or triads if the situation calls for it, I circulate around the room taking notes, correcting pronunciation, expanding sentences when they ask for help, and shaking my head when necessary. Here the teacher should act primarily as a monitor, available for help but not imposing. If there's a problem in communication, I'll step in, but otherwise I allow small grammar errors which don't prevent them from expressing their ideas. By being left mostly on their own, the students gain confidence in their use of English, testing themselves within an atmosphere which provides the security that their language is being monitored for correctness. If I miss a dialogue or two, I'll ask them to perform their creation for me, which provides them with further security. Class clowns can really cut up at this point, entertaining and instructing their fellow students:

A: I'd like to borrow some sugar.
B: How much do you need?
A: About 20 kg. I'm making a birthday cake for an elephant.

Being funny in a second language seems to give students great satisfaction.

At the end of the class, with a transcript of the original taped dialogue, we'll discuss the similarities and differences between their created dialogues and that of the native speakers. This is a good time to explore alternative expressions. The transcript gives them spoken English in a natural form to study at home if they're motivated.

In conclusion, the aurally-based secure approach has provided me with a great amount of satisfaction in a most unwieldy situation. The lesson permits students to work on both listening and speaking skills within a non-threatening environment. At the same time, the activity reinforces and extends grammatical knowledge. It allows a large class to work in small groups monitored by the teacher, and the degree of difficulty can be varied to match the students' level. To quote one of my colleagues, "It seems to work."

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APPENDIX
SAMPLE LESSON DIALOGUE

Requests.

I: Hey, listen Hal, I hate to ask you this but I am really stuck for money this week. Do you think you can lend me a few thousand yen?
H: Oh, I think that would be possible. How much would you need?
I: Oh, 10,000 should do.
H: O.K. Yes, sure. No problem. Here you go.
I: It's payday on Saturday, so I can pay you back then if you like.
H: Yes, I think I will be needing the money by Sunday so I would really appreciate it by then. That's fine.
I: Sure. O.K. Thanks.

I: Hey, ____ ____, ____ ____ ____ ____ ____ ____ ____ ____ ____
____ stuck ____ ____ ____ ____. ____ ____ ____ ____ ____ ____
____ ____ ____ ____ ____?
H: Oh, ____ ____ ____ ____ ____ ____. ____ ____ ____ ____ ____?
I: Oh, ____ ____ ____.
H: ____. ____, ____. ____ ____. ____ ____ ____.
I: ____ ____ ____ ____, ____ ____ ____ ____ ____ ____ ____ ____
____ ____.
H: ____, ____ ____ ____ ____ ____ ____ ____ ____ ____ ____ ____
____ ____ ____ ____ ____ ____ ____, ____ ____.
I: Sure. ____. ____.

Vocabulary list

a
a
am
appreciate
ask
b
back
be
be
but
by
c
can
can
d
do
do

f
few
fine
for
g
go
h
Hal
hate
here
how
i
I/I/I/I
I/I/I
if
is
is

it
it
l
lend
like
listen
m
me
money
money
much
n
need
needing
no

o
on
o.k.
o.k.
p
pay
payday
possible
problem
r
really
really
s
Saturday
should
so
so
Sunday

t
thanks
that
that
the
then
then
think
think
think
this
this
thousand
10,000
to

w
week
will
would
would
would
y
yen
yes
yes
you/you
you/you
you/you
you

Book Reviews

LISTENING IN & SPEAKING OUT (Intermediate). Gary James, Charles G. Whitley and Sharon Bode. New York: Longman Inc., 1980, pp. 114.

Four friends are discussing prescription drugs. One of them, Gary, had attempted to buy a cold medicine without a prescription and was unable to do so. Chuck remarks that prescriptions are necessary, since people tend to depend on medicines too much. Their matter-of-fact tone is interrupted by Bette's high-pitched, rapid-paced disagreement. By the end of the discussion, one person has changed her point of view, and the friends have touched on the role of the law versus freedom of choice, and the dangers of misusing antibiotics. Throughout the interaction people stop to collect thoughts, are interrupted, talk at the same time, leave questions unanswered and sentences unfinished. The ESL student has been eavesdropping on a very casual conversation in a very American living-room.

Listening In & Speaking Out (Intermediate) is the first volume in a series of ESL texts, the second volume of which (*Listening In & Speaking Out–Advanced*) has just been published. Since *Listening In & Speaking Out (Intermediate)* has been designed as primary material for a listening comprehension class, its core is a series of short taped monologues and discussions (one to one-and-a-half minutes each). The language seems authentic because it is authentic. According to the authors, the material is entirely unscripted and no attempt has been made to control either the vocabulary or structure. For organized listening, the text offers focal points which are also starting points for discussion. The 114-page volume is divided into twelve units, and each unit into two sections, one based on the monologue and the other on the discussion. The first section of each unit (monologue) is introduced with a recorded dictation consisting of four sentences related to the monologue ("Getting Set"), followed by a preview of difficult vocabulary ("Tuning In"). After the students have listened to the monologue several times, their comprehension is checked as they answer multiple-choice questions ("Summing Up"). They then give their own versions of the story ("Retelling"), and may do a cloze exercise ("Filling In").

At this stage, students have the opportunity to speak in a paired role-play, related either to the monologue or the following discussion, which completes the series of exercises ("Pairing Up"). In this activity, student A must formulate a question: "Ask B if the drug laws are strict in his/her country," and student B must choose one of two responses provided or invent a new one:

1. Yes, they're very strict.
2. No, they're not strict at all.
3. ___________________ .

Student A then asks a related question: "Ask B if s/he thinks that's good," and the dialogue continues. The aim of this type of role play is not to teach complicated forms of speech, but to encourage the students to talk to one another without memorizing set phrases or reading. Later, supports will be removed so that unstructured conversation can take place.

Exercises for the discussion section follow nearly the same pattern: vocabulary preview, comprehension check, student summary, cloze exercise. Instead of the role-play activity, however, there are questions to provoke discussion ("Speaking Out"): "How do you feel about having to have a prescription to buy medicine?" In an additional exercise, students are required to make inferences–deciding whether statements related to the dialogue are *possible* or *not probable*–and must explain their judgments ("Drawing Out"). The format of the text, which leads students from more passive to more independent skills, is very well conceived. In addition, the variety of exercises keeps student interest from waning.

One stated goal of the authors is to teach the skill of understanding English spoken at normal speed in real conversations. In one sense, they succeed admirably in representing "real English." The elements missing from most language tapes are found here–laughter, unpredictable variations in pitch and tone, and personal styles of speaking. The student learns to listen for meaning in an excited flurry of words. What is being said must be extracted from the language as a whole and inferred from the context. *Listening In & Speaking Out* also encourages the mastery of another skill: understanding the underlying coherence of everyday conversation. The student is exposed to a very natural style of give-and-take. People sometimes fail to listen to one another, obscure words with laughter, and abruptly change the subject; yet everyone seems to know what is going on.

The most important contribution that *Listening In and Speaking Out* has to make to the ESL field is to reveal to the learners that there is more than one style of English available to them. Typically, students learn only the classroom variety of English, and are at a great disadvantage when they try to communicate at the bus stop or with newly found American friends. Here at last is an opportunity to listen to very rapid, very casual speech. People are using language not only to convey information, but also to reinforce intimate relationships. The focus on communicating in an intimate style, however, is also the most serious limitation of these materials. In certain EFL situations, especially where the need for international dialogue is of primary concern, the student will not derive much benefit from understanding a type of language that is so restricted. A Japanese businessman using English to discuss engineering should not be speaking the language of four friends in southern California.

While the discussion topics for *Listening In & Speaking Out* seem to have been selected with some care, the content of the conversation is sometimes trivial. Intriguing are considerations of prescription drugs, whether a very young child should be kept at home or sent to school, and how to be well-informed. Fine in a lighter vein are treatments of the fear of flying, neatness, or waiting. Too often, though, perhaps because the authors are striving for a relaxed atmosphere, "discussions" take on the flavor of gab sessions. It is disappointing to come to the end of a conversation which promised to be interesting and witty (on job preference, for example, or gift giving) only to find that nothing much has been said. If you are going to listen in on people speaking a language that is difficult for you to understand, you might hope to come away with a cross-cultural insight or two for your efforts.

Even when a strong point is made it is sometimes obscured. As they talk about anger, for instance, the four friends spend a disproportionate amount of time laughing about throwing shoes or dishes. The laughter, which is frequent and shrill, threatens to overwhelm the question of whether direct or indirect expression of anger is a better way to cope. Though one of the strengths of *Listening In & Speaking Out* is the emphasis on laughter and small talk as a natural part of real conversation, a little goes a long way, especially since the student presumably will be listening to the same segment many times.

The monologues could also be improved. Many are versions of old jokes, recycled as personal anecdotes or pseudo-wistful retellings of childhood memories. For young learners, these stories might be useful and even funny, but for a more sophisticated audience, many of them miss the mark.

In spite of its shortcomings, *Listening In and Speaking Out* is a pioneer in the field because of its view of language. Many teachers should be able to use the material directly. Their students will receive an invaluable boost in the struggle to deal with authentic, unstructured English. Even those teachers who find the language too culture-bound could use some sections and adapt others. Finally, any teacher of foreign languages might regard *Listening In & Speaking Out* as a valuable resource in developing individual approaches to curriculum design.

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TEACHING LANGUAGES: A WAY AND WAYS. Earl W. Stevick. Rowley, Massachusetts: Newbury House Publishers, 1980, pp. 304.

Reviewing Earl Stevick's *A Way and Ways* is almost an act of futility. It was written by a man with an extremely open, active mind, after years of experience as a teacher and as a learner of languages and, consequently, the variety and richness of the book is difficult to convey in a few short pages.

The main goal of this book is to explore further a concept basic to his teaching philosophy that "success depends less on materials, techniques, and linguistic analyses, and more on what goes on inside and between the people in the classroom." To this end, the book is composed of five parts. Part I details "One Way of Looking at Foreign Language Education," in which Stevick looks first at the learner and second at the teacher, drawing insights from the writings of Tim Gallway and of Ernest Becker. Stevick elaborates on one of the main premises of the book, that a language learner gets blocked in his attempts to learn another language largely because of his/her own fears and insecurities, the fear of being evaluated figuring most prominently. The role of the teacher is examined in conjunction with this view of the learner. Stevick tries to clarify the issue of control and initiative and the crucial function of the teacher in giving the appropriate amount of control for the learner to feel secure and be able to act in the "arena for meaningful action." The most basic student need, he believes, is for security. Stevick talks about the teacher being able to give off "good vibes," subtle non-verbal messages that set the "climate" for language study.

Parts II, III, and IV examine three "ways" of teaching languages: the Silent Way, Counseling-Learning, and Suggestopedia, respectively. The largest part, by far, is the part where he describes in detail language classes he has given using the Counseling-Learning approach. Written statements from students produced during the feedback sessions are presented and analyzed, and he draws as well from experiences of other teachers who have used Counseling-Learning. He is most interested in discussing classroom applications of these three theories. The reader is reminded that s/he can read about the theory in the writings of

Gattegno, Curran, and Lozanov; in addition, Stevick comments that he uses these approaches as *he* understands them, which may be idiosyncratic to his own view of teaching and learning.

Finally, in Part V, he circles back to Part I, relating ideas from the three ways–Silent Way, Counseling-Learning, Suggestopedia–to the issues brought up in that part, in particular, about the role of the teacher in the language learning setting. He then discusses the three ways in conjunction with Krashen's distinction between learning and acquisition with the Monitor Model. The final chapter explores the teacher's personal dilemmas and feelings about the role of authority and of freedom in the classroom through Dostoyevsky's story of the Grand Inquisitor.

This is not a book for the untrained or inexperienced teacher. Nor is it an introduction to the three approaches to language teaching most often associated with the "humanistic" way of looking at language learning/teaching: it will give no clear idea for someone searching for a new "method" to use. And it does not discredit other ways of teaching. Stevick seems more interested in "thinking out loud" on paper, thereby sharing with others the experiences, doubts, and questions he has had as a teacher and a learner of languages. There is a bit of pop psychology and mysticism at times, but one is always reminded that the writer is a highly skilled, experienced teacher who is trying to grapple with the problem of teaching languages. He has been exploring and putting into practice some of the less orthodox ideas about learning, and this personal record offers a good deal to ponder for the teacher of adults, not just of English as a second language, but of all foreign languages.

A major criticism of *A Way and Ways* is that the ideas presented may seem irrelevant to the teacher who has to deal with classes of forty-five to fifty students and whose main goal, mandated by a ministry of education, is to help the students pass entrance examinations to universities. There are many issues that Stevick does not address–class size, government guidelines, classroom facilities, number of hours per week for language study–although he does offer some suggestions for working with classrooms where the seats are not movable.

For some readers, a possible criticism might concern the integration of various aspects of the three theories into the teaching style of individual teachers. The Silent Way and the Suggestopedia teachers maintain a distance between themselves and the learner to create the aura of authority and control, whereas the Counseling-Learning teacher, in a more personal approach, even touches the learner on the shoulder in an effort to reduce the person's fears. The reader is left with some uneasiness: is one way preferable to the others? Is the teacher to become a teacher of one of the three ways, or be able to use all three, employing one or the other depending on the language learning situation? In other words, there are some unresolved issues as to how these ideas about a non-evaluative, humanistic approach presented in the book fit into a coherent whole.

That is perhaps asking for too much as we know so little about what does or does not work in our attempts to help adults learn other languages. In the final pages, Stevick states: "The three 'Ways' that I have described in this book are 'humanistic' in their intent and in their respective views of what goes on inside and among people." To use the adjective "humanistic" to describe particular techniques or approaches only would be erroneous; it has more to do with a kind of teaching that comes from a "humanistic" teacher whose purpose is to facilitate the presence of harmony in the classroom as well as the "unfolding self" of each learner.

There are no answers. Above all else, Stevick seems to be offering ideas about what seems to work for him as a teacher and learner. That is what *A Way and Ways* can give to the experienced teacher who is asking a lot of questions: ideas, support, and essentially, a dialogue with someone more experienced who has also been asking a lot of questions and doing a lot of thinking of what teaching is about. It helps one to reflect on one's own teaching, moods, and ability to change. It is the colleague that says, "Yes, you are on the right track. You are one of us." It is in this sense that *A Way and Ways* is invaluable as a major work in the field of language teaching.

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THE NON-STOP DISCUSSION WORKBOOK. George Rooks. Rowley, Massachusetts: Newbury House Publishers, Inc., 1981, pp. 131.

Recently, numerous ESL texts have been written with the same idea in mind–to promote discussion in the classroom. Both inexperienced and experienced teachers often find it difficult to come up with topics for discussion that are interesting and original. George Rooks (from the University of California at Davis) has written a text that not only provides interesting topics, but also provides a structured format. This format is especially helpful for the student who needs preparation before participating in a discussion. *The Non-Stop Discussion Workbook* has been designed for intermediate and advanced students, but the lessons can be adapted for lower students.

There is a wide range of topics available, including "Devise Acceptable Standards for Movies and TV," which requires the students to establish a new rating system for movies and TV, and "Who Gets the Loan?," which asks the students to decide which loan applicant would be the best risk. The topics are sophisticated and interesting enough to generate active participation in a classroom discussion. Most of the topics can be used with classes consisting of students from different age groups or cultural backgrounds. Many of the subjects will lend themselves to further discussion about cultural differences and personal values.

The format is fairly simple. First, the situation is presented in a short paragraph. Then, there is the "Consider" section, in which the students are given more information to think about while they make their decisions. Rooks suggests dividing the class into small groups so that the students will be required to speak more. The shyer students may feel less apprehensive about speaking when placed in a smaller group.

The format has been carefully designed so that the students can discuss the problem with a minimal amount of guidance from the teacher. Step by step, the students are led into a discussion. First, they read the situation, and consider the alternatives and possibilities. Then, they make decisions about their course of action, either as a group or individually. One of the most important aspects of this book is that the student must always give a reason for each decision.

If a teacher were to use this book every day, the students might tire of the same format, no matter how interesting or controversial the topic may be. However, if used only once or twice a week, the discussion class could become a time that both the students and the teacher enjoy.

I find that *The Non-Stop Discussion Workbook* is a practical text for the ESL classroom. The exercises demand that the students, not the teacher, do most of the talking, even in a lower level class. In light of the recent trend in ESL teaching towards more learner-focused lessons, this book serves as a wonderful resource. With this text, students can take more responsibility for their own learning and enjoy themselves at the same time.

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LONGMAN LEXICON OF CONTEMPORARY ENGLISH. Compiled by Tom McArthur. Harlow, England: Longman Group Ltd., 1981, pp. 928.

A major problem facing ESL teachers is how to encourage students to develop their vocabularies along the lines of their own personal interests. A student interested in wood block printing may know the English words for the various colors of ink but have little or no familiarity with the English names for her tools. Similarly, a tennis coach may be able to talk at length about tennis in his native language, but may not know the English words for the parts of a tennis court. In such cases, an English-English dictionary is not much help, and even a dictionary which translates from the student's native language into English offers little guidance as to which word is appropriate in a specific English context.

The publication of the *Longman Lexicon of Contemporary English* marks a major step towards dealing with this problem. The *Lexicon* is a cross between a dictionary and a thesaurus, a compilation of clear, easy-to-understand definitions, organized by subject area.

The *Lexicon* is divided into fourteen major subject areas ("Sets"), such as "Life and Living Things," "People and the Family," "Buildings, Houses, the Home . . . ," "Feelings, Emotions . . . , " and so on. On the whole, the conceptual categories are centered on human activity– what people do, how people live, how they relate to the world around them. Within the sets, the entries are further broken down, with regard both to meaning and grammatical form. "Shopping and General Expenses" (within the set "Numbers, Measurement, Money, and Commerce"), for example, contains such entries as "shops and stores (nouns)," "persons shopping (nouns)," "costing a lot of money (adjectives)," and so on; while the more general "Commerce" section includes "selling and buying (verbs)," "sales, purchases, and bargains (nouns)," "valuing and estimating (nouns)," etc.

Such a plan brings together synonyms, antonyms, and other words related conceptually and not merely by the coincidence of spelling, as is the case with a standard dictionary. The initial list of sets also provides cross-references, so that the student interested in the vocabulary of crime and criminals is referred both to "Honesty, Loyalty, Trickery, and Deceit" (within the set "Feelings . . . ") and to "The Police, Security Services, Crime, and Criminals" (in the set "People and the Family").

It would go beyond the scope of this review to attempt to analyze or evaluate the principles governing either the selection or organization of the entries within the overall structure of the *Lexicon.* As McArthur states in his preface: "The *Lexicon* is not intended to be exhaustive. It describes some 15,000 items in, we believe, a clear and useful way." The selections are, of course, arbitrary. "Various Supernatural Beings" includes fairy, elf, goblin, gnome, nymph, ogre, satyr, and centaur, a listing which is bound to disappoint vampire-lovers or friends of the unicorn. A cross-reference to "angels, spirits, and devils" or "souls, spirits, and ghosts" would summon up several missing figures: demons, imps, ghosts, and phantoms, among them.

The definitions themselves are based on the *Longman Dictionary of Contemporary English* and employ its 2000-word defining vocabulary. The *Lexicon* makes an effort to cover both British and American usage, although there are occasional inaccuracies or omissions regarding American variants. The introductory material is sparse, but sufficient for the basic user of the *Lexicon.* All words defined in the text are listed alphabetically in the index. Pronunciation information is included in the index rather than within the text, which might inconvenience the student who requires help in pronouncing a number of terms within the same conceptual area.

One of the *Lexicon*'s major strengths lies in its use of illustrations. While some of the illustrations seem somewhat superfluous, for instance, the drawings of six kinds of noses (Roman, retroussé, etc.), I appreciate the decision of the editor to employ illustrations whenever possible. In describing the arm, for instance, "arm" and "wrist" are defined verbally, while all other terms–upper arm, biceps, crook of the arm, elbow, and forearm–are illustrated. In describing the human body, the pictures are doubly useful in that they specify the standard term for each of the body parts, in contrast to the informal, euphemistic, taboo, and technical alternatives which are provided in the text.

Since the *Lexicon* is organized by word sets, the same word is often listed in several different sections, depending on its usage. This is both an advantage and a disadvantage; for while it prevents the students from being distracted or confused by uses irrelevant to their main interests, as would be the case with a standard dictionary, they are not exposed to the full variety of meaning which the word contains. My feeling is that the benefits with regard to clarity outweigh the possible loss of breadth.

The *Longman Lexicon* is designed to help students of English (and not merely ESL students) expand their vocabulary. It will be an invaluable reference tool to the student preparing a report or presentation on a particular subject. At the same time, by presenting new vocabulary items within the context of related words, the distinction between similar words should become clearer to the student. Unlike a thesaurus, the *Lexicon* does more than offer exotic alternatives to words already known to the student. For the student motivated to enlarge his or her vocabulary, the *Lexicon* can open the way to a new freedom and wider range of expression in English than any other reference work currently available.

*Andrew Blasky**

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Announcements

East-West Center, East-West Culture Learning Institute announces DRAMA AND DRAMA TECHNIQUES FOR LANGUAGE AND CULTURE LEARNING/TEACHING; Richard A. Via, Coordinator; April 28–May 28, 1982. The purpose of this program is to exchange ideas, develop materials, and to explore new uses for drama and drama techniques in language and culture learning/teaching. The program will include: participation in seminars and workshops focusing specifically on the use of drama techniques in language and culture learning; lectures by outstanding experts in this field; participation in the annual Teachers of English to Speakers of Other Languages Conference to be held in Honolulu in 1982; cultural and suitable media presentations; and a three day field work experience on the island of Hawaii. Cost is U.S. $800, which includes: housing in an EWC dormitory, and hotel on the island of Hawaii; TESOL registration fee; health insurance; some books; and selected cultural events. To apply, write to: Director, East-West Culture Learning Institute, 1777 East-West Road, Honolulu, Hawaii 96848, U.S.A. Phone: (808) 944-7608. Cable: EASWESCEN Honolulu, Hawaii. Telex: 7430119.

1982 TESOL INTERNATIONAL Sixteenth Annual Convention. Saturday, May 1 to Thursday, May 6, 1982; Honolulu, Hawaii. For information, write: C. LeClaire, TESOL, 202 DC Transit Bldg., Georgetown University, Washington, D.C. 20057, U.S.A.

Seminars in ENGLISH AS AN INTERNATIONAL LANGUAGE: Training For Effective Communication in International Business. The Culture Learning Institute of the East-West Center is pleased to announce the opening of special seminars for those involved in international operations. The objectives of the seminars will be to train participants in techniques of:

- interpreting language behavior which reflects attitudes, beliefs, values, and intentions;
- recognizing differences, clarifying misunderstandings, and avoiding or resolving confusion in patterns of international communication;
- establishing a network of professional collaboration and interchange among business personnel involved in international operations.

Dates: February 1–12, 1982; April 19–30, 1982

To receive a brochure with complete information, write to Director (JAB-SMITH), Culture Learning Institute, East-West Center, 1777 East-West Road, Honolulu, Hawaii 96848, U.S.A.

LONGMAN LEADS THE WAY

Life Styles, a three-level function-based ▶ series, enables intermediate students to build upon the communication skills that they have learned in beginning courses by recycling basic functions and introducing new ones. Similarly, basic grammatical structures are recycled while more complex forms are regularly introduced and practiced.

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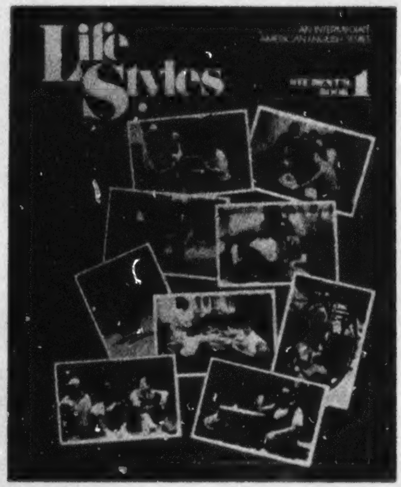

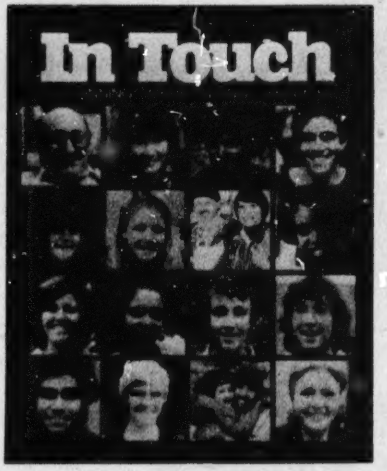

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To obtain a complimentary copy of **Life Styles I**, contact:

Longman Penguin Japan Co. Ltd. Yamaguchi Bldg.,
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LIOJ *THE LANGUAGE INSTITUTE OF JAPAN*

The Language Institute of Japan (LIOJ) is a nonprofit language school located in Odawara, specializing in intensive, month-long residential English programs for Japanese businessmen and professionals. In addition, the school offers classes to the citizens of the Odawara area in English and occasionally Spanish and French. Annually, the school also offers a week-long summer workshop for Japanese teachers of English. All of the programs at LIOJ are designed to help promote better cross-cultural communication and to encourage international understanding. Inquiries concerning LIOJ should be directed to: The Language Institute of Japan, 4-14-1 Shiroyama, Odawara, Kanagawa 250, Japan.

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